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#### FUNERAL MARCHES.

BY FR. NIECKS.

If "a sad tale's best for winter," then my tale is out of season. No doubt the effect of what I am going to relate would be heightened by surroundings in keeping with the lugubriousness of the subject, but I prefer being humane to being artistic, and therefore, foregoing the extraneous aid of cloud, storm, and waste, I shall tell my sad tale amidst the glories of summer vegetation and sunshine. Is the sadness of life not sad enough without being artificially saddened? Should we not rather utilise all the brightness vouchsafed to us for the alleviation of the gloom we cannot escape?

The number of funeral marches that have been composed in the course of time is so great that they may be said to be a literature in themselves; but, notwithstanding the numerosness of the existing funeral marches, there are only three that have become truly popular, only three that at once and without fail present themselves to the mind whenever this type of composition is thought or spoken of. Need I say that these three marches are those from Handel's *Saul*, Beethoven's A flat major Sonata (Op. 26), and Chopin's B flat minor Sonata (Op. 35)? Of course these are not the only noteworthy funeral marches; indeed, were I to enumerate, appraise, and describe all the good things of the kind that have been produced, I would have to fill many a ream of paper and empty many a bottle of ink. To do this, however, is not my intention. As every subject, be it ever so tragic, so has also this, its comic and even ludicrous side. It will be enough to remind the reader of Gounod's *jeu d'esprit*, the *Convoi funèbre d'une Marionette* (Funeral March of a Marionette, D minor,  $\frac{2}{4}$  time), and of the burlesque *Marcia funebre* (C minor,  $\frac{2}{4}$  time) in Mendelssohn's music to Shakespeare's *A Midsummer Night's Dream*. Much might also be made in the discussion of the subject of such facts as that the 27th of Mendelssohn's *Songs without Words* (Book V., No. 3, E minor,  $\frac{2}{4}$  time) was scored by Moscheles and used as a march at the composer's funeral. A general search in the classical chamber and orchestral works for funeral marches, with or without title, would likewise be found an interesting

enterprise; but, with the exception of some remarks on two compositions—one of them of a symphonic, the other of a dramatic character—I shall restrict myself to the three above-mentioned specimens, which are funeral marches in the more strict sense of the word—i.e., conforming more or less to the simple, undeveloped orthodox form. Before, however, I settle down to my task in right earnest, I may perhaps be allowed to indicate by a few words what this simple, undeveloped orthodox form is. The structure of most funeral as well as other marches is symmetrical, consisting of two halves, each of two parts of eight, twelve, or sixteen bars, the generally more *cantabile* second half, called *trio*, being followed by a repetition of the first half, sometimes extended by a *coda*. The usual measure of funeral marches is four crotchets to a bar ( $\frac{4}{4}$ ).\*

Following the chronological succession of their production—1738, 1801, and 1839—the one of the three funeral marches we have to take up is the Dead March from Handel's oratorio *Saul*. Let us see what Friedrich Chrysander, the greatest authority in matters Handelian and one of the most meritorious writers on music, has to say about the composition in question.

"On rewriting that part of *Saul* designated by the composer 'Elegy on the Death of Saul and Jonathan' there came into existence those imperishable compositions which number among the greatest ornaments of this oratorio. At the beginning stands as an instrumental piece the far-famed Dead or Funeral March, which, as far as the English language extends, is heard whenever a Briton is accompanied with music to the grave, and some time, when our musical feuds have ceased, will also become with us Germans an equally beloved national piece. For this composition, which is simplicity and primitiveness personified, and formed, as it were, entirely

\* The funeral march from *Saul*, although simple, differs nevertheless from the most usual form in that there is no return of the opening division. The two divisions of which it consists have each twice eight bars, the second eight bars being a repetition wholly or partly an octave higher and by different instruments. The distribution of keys is as follows: C major, with close on the dominant of the key, in each of the two eight bars of the first division; G major, with close on D minor, in the first half of each of the two eight bars of the second division; and C major in the second half of each of the two eight bars of the second division.

out of primary tones, touches that chord of human feeling whose vibration is the same wherever there exists genuine human sympathy. Handel, with his almost superhuman sureness of musical feeling, chose a major key (C major), and solved thereby the problem which all our broad, picturesque, often musically rich and beautiful, often also harsh-sounding and painful funeral marches in minor must leave untouched, for he brings thereby at the same time the 'consolation in tears,' sweetens sadness, and encircles the clouds of pain with the serenity and infinity of heaven. Only by taking the major mode as the foundation is it possible to open such a prospect, to effect such a blending of sorrow and consolation; on it Handel spreads out his simple tones, which indicate the right path to the heart of every sympathiser, afford the intensest incitement, but exercise no compulsion by oppressive masses of sound or glaring effects; on the contrary, give free course to the play of the intellectual faculties, so that every one, according to mood and situation, may follow and sympathise—one temperately and composedly, another rent by grief, with a bleeding heart enveloping himself in the infinitude of these soft, fragrant tones, weaving into and hearing out of it his moments of sorrow; but all of them touched by the sweet euphony of the pervading unspeakable peace as by a healing balm.

"Musically one expects, as generally in all such masterpieces of Handel, the most simple: eight tonic bars by stringed instruments in a low position with trombones in unison form the beginning, the organs and flutes repeat them an octave higher; then the former instruments have a passage from G major to D minor in four bars, whereupon all instruments combined form, likewise in four bars, a *tutti* based on the opening C major motive; when the organs and flutes have also repeated the G major—D minor *solo* in the higher octave, the C major *tutti* returns once more and leads to the conclusion. Hence eight and eight bars, each by semi-orchestra; four bars *soli* against four *tutti*; once again four bars *soli* against four *tutti*—sum total, 32 bars. Or in other words: after an eight-bar period in tonic chords, placid in character and moderate in movement, has been heard twice, sombre and light, there enters in the violins and trombones the key of the dominant with a descending turn to D minor in more striking and more mournful sounds, whereupon, however, the whole orchestra returns at once to C major, and indeed in the effective position of the so-called natural harmony, and thereby opposes to the individual lamentations which tend to press more violently forward and disconsolately immerse themselves in minor, the elevating counterpoise of common sympathy and the consolation of a firm unisonous order of nature, also then when grief taking refuge in the higher tones will vent itself once more in the dominant and D minor sounds, whereby then the natural, complete conclusion is given. Whatever deep and unspeakable emotions may stir the heart, these so simply articulated 32 bars are wide enough to comprise them."—(Friedrich Chrysander's "G. F. Händel," Vol. III., pp. 43, 44.)

The formal part of Dr. Chrysander's analysis of Handel's Dead March leaves nothing to be desired; not so the rest. In fact, the Handel enthusiast runs away with the critic. Could the master read the biographer's revelations of his intentions, and the exposition of the profundities, heights, and widths—in one word, the infinites of his creation—he would not be a little surprised and—may I say it?—amused. I too am an admirer of Handel and his Dead March, but, unlike Dr. Chrysander, I hold that both have their limitations. Still, the elements of a just critique are present in the biographer's discussion. Let us see if we can separate the factual

from the imaginary, and reduce the exaggerated estimate to its true proportions. No one can deny the simplicity of the composition, nor that this simplicity is grand and beautiful. It must also be conceded that the composition as a whole, and in its parts, is distinguished by a harmoniousness which gives it the appearance rather of a natural growth, a perfect organism, than of a thing made. The chief expressional features of the composition are a seemly gravity and a moderate sorrow, which latter, however, becomes nowhere intensified into grief, still less into anguish. Handel makes himself here, so to speak, the mouthpiece of sympathetic outsiders, and of such as are not deeply affected by the loss they mourn. What he accomplishes for the others, those more intimately concerned and acutely suffering, is little more than of a negative nature—namely, he does not offend their feelings. As Handel keeps pretty close to neutral tints, the Dead March allows every individual to follow his own thoughts, but the composition does not follow the thoughts of the individuals. From this it is evident that the composition has its weakness as well as its strength, the former being, indeed, the necessary concomitant of the latter. My objection to Dr. Chrysander's criticism is not that he forgets the weakness in his rejoicing over the strength, but that he extols this very weakness as a strength in itself, and condemns—or at least seems to condemn—as absolutely inferior all compositions which do not possess it. Although I shall proceed now to the second of our three funeral marches, I have not done yet with the first. My remarks on the latter will be continued in connection with my consideration of the other two.

Beethoven's Funeral March from the Sonata in A flat major (Op. 26), entitled *Marcia funebre sulla morte d'un eroe* (Funeral March on the Death of a Hero), presents itself as a composition of three divisions. The first division (A flat minor) contains thirty bars grouped in couplets of bars that are themselves grouped in higher unities of coupled couplets, the last of the latter being extended to six bars. The second division (A flat major) consists of two repeated parts of four bars each. The third division is a repetition of the first, followed by a *coda* of seven bars (two two-bar and two one-bar phrases, and one additional bar). Considered in its emotional aspect, the march opens in intense but ca'm sadness—a sadness that weighs heavily. At the fourth crotchet of the sixteenth bar, the calm gives way to the poignancy of grief (note the expressive chord of the diminished seventh, and the no less expressive rhythmical and dynamical arrangements), and, near the end of the first division, to a heaven-defying fierceness and convulsive determination (the bold and determined leaps from a short to a higher long chord). In the second division we hear muffled rolls of the drum and high-pitched exclamations, which towards the ends of the parts are repeated lower and lower. The *coda* is full of sighs, tears, wringing of hands, and expostulation with Providence. That *faiseur desprit* and perpetrator of innumerable extravagances, W. von Lenz, remarked of Beethoven's Funeral March from the A flat major Sonata, that it was "a mausoleum built on the keys of the piano." He propounded also the idea that "the poet lays himself on the bier. The funeral pomp of the man of genius is the *Marcia funebre sulla morte d'un eroe*; the hero, Beethoven." Of course, every one may please himself, and believe this if he likes; but there is neither external nor internal evidence to support Lenz's interpretation. Happily, the march does not need the charm of personal interest, the general human interest being powerful enough to stand by itself. Beethoven's composition is less simple than Handel's, and less

applicable to all states and conditions. Is it on these accounts inferior? Is simplicity under all circumstances preferable to complexity? Are there not circumstances that do not admit of simplicity? Could Beethoven, for instance, have obtained the same results with the means employed by Handel? Would not Handel have been obliged to employ the same or similar means as Beethoven employed if he had aimed at the same results? Or can it be for a moment seriously maintained that Beethoven's object, the expression of intense and distinctive emotions, is less interesting, noble, and desirable, than Handel's object, the expression of more neutral, vague, and even superficial, or, if you prefer the word, common feelings? Dr. Chrysander praises Handel for having done the right and proper thing in writing his Dead March in major. Did not Beethoven likewise do the right and proper thing in writing his in minor? However, we all know it is the habit of enthusiastic biographers and partisans to start on their critical excursions and incursions with an engrossing admiration for their author, and then proceed to prove, to their own satisfaction, what they believe, and wish others to believe—namely, that the favourite's subjects and treatment of subjects are not only perfect in their way, but that they are either the only possible, or at least by far the most precious ones; that, in fact, he is the culminating point up to which his predecessors have gloriously ascended, and down from which his successors are ignominiously descending—a law and standard for his and all time.

As regards structure, Chopin's Funeral March in his B flat minor Sonata (Op. 35) has some similarity with Beethoven's. Its first division (B flat minor) consists of thirty bars; the second division, of two repeated parts (D flat major) of eight and sixteen bars respectively; and the third division is a literal repetition of the first. The principal differences are that Chopin's march has no *coda*, and that the middle section is more extensive and in the orthodox *cantabile* fashion. Thus much of its form. Out of the dull, stupefied brooding which is the fundamental mood of the first section, there rises once and again (bars 7 and 8, and 11 and 12) a pitiable wailing, and then an outburst of passionate appealing (the *forte* passage in D flat major), followed by a sinking helplessness (the two bars with the shakes in the bass), accompanied with moans and heaving of the chest. The two parts of the second section are a rapturous gaze into the beatific regions of a beyond, a vision of reunion of what for the time being is severed. Chopin, like Beethoven, expresses intense emotion, but with this difference, that whilst Beethoven masters his emotions, Chopin abandons himself to them. Beethoven remains throughout manly; Chopin becomes at times hysterical. Critics of a certain school will say that the latter master's composition is pathological rather than artistic. But I hold that, whatever the subject-matter of this Funeral March may be, Chopin succeeded in treating it artistically. As to the admissibility and inadmissibility of subjects, it seems to me that music, the emotional art *par excellence*, has a right to claim not only all that is allowed to the drama, but even a great deal more.

Now a few words about the symphonic and dramatic funeral marches I alluded to in an earlier part of this article. The symphonic funeral march is the *Marcia funebre* (*Adagio assai*,  $\frac{2}{4}$ , C minor) from Beethoven's third symphony, E flat major (Op. 55), the work which the master at first entitled *Napoleon Bonaparte*, but, when the latter assumed the title of Emperor, renamed *Sinfonia eroica composta per festeggiare il sovvenire d'un gran uomo* (Heroic symphony composed to celebrate the memory of a great man). On hearing the news of the

Emperor's death at St. Helena, Beethoven is reported to have said that he had already seventeen years ago composed the proper music for that catastrophe—words which applied, no doubt, to the *Marcia funebre*, and not to the whole work. This slow movement exceeds, of course, the narrow bounds of a march; it is indeed an elaborate elegy, the most noble and impressive that has ever been penned. Dignity and beauty temper and chasten here everything, and raise this movement into a sphere of pure ideality. The Siegfried Funeral March (*lugubre*) from Wagner's *Götterdämmerung* is the specimen of dramatic funeral march to which I alluded. It is a composition neither in the orthodox march nor in the Beethovenian symphony style. It is a dirge, a powerfully affecting retrospect of the hero's life. It can produce its full effect only in the theatre, in the course of the trilogy of which it forms a part, for its intelligibility and impressiveness depend to a great extent on the hearer's remembrance of what has gone before.

In looking back over the road we have traversed, we cannot but be startled at the distance between the point from which we set out and that which we have reached—between Handel's Dead March and Wagner's Siegfried march. A thoroughgoing Wagnerite would probably call Handel's composition a childish thing; Dr. Chrysander, Wagner's composition a thing of shreds and patches. Let us follow neither of them, but try to appreciate all masters and compositions according to their peculiar gifts and qualities. Eclecticism may be bad for an author, but it is necessary to a critic, and desirable in the case of everybody else, for the more comprehensive the eclecticism the greater the amount of pleasure attainable.

#### CHOIR TRAINING. BY WALTER BROOKS.

I.—BOYS.

ALL boys' voices may be classed into two divisions—those of fluty and those of reedy tone. It is a matter of importance to find out, as early as possible, to which of these divisions each boy belongs. By fluty or reedy I do not mean unpleasant sorts of tone, but of a *timbre* something like that of the flute and oboe respectively. Almost every shade of these qualities of tone may be found in a choir of twenty or twenty-four boys. After classing the boys, I at once proceed to mix the tone, so far as the age and capabilities of the boys will allow: placing a boy with a pronounced oboe tone next to a boy with a softer quality of voice—taking all the gradations of quality into consideration, so far as I can arrange them. If any solo has to be sung, I select three or four of the best voices whose quality of tone will mix well. I find that three voices always blend better than two and make a purer solo tone. I suppose this is because the separate tone of three voices is not so easily distinguished as that of two. My experience is that, after rehearsing well together, the tone is so like one good voice that members of the congregation often say, "What a beautiful voice that boy has." There is another great advantage in this mixing of tone. Nearly always the boys with fluty tone can sing the higher notes much better than the lower, while the oboe-toned boys sing the lower notes much the best. This combination of tone and boys also prevents much jealousy and conceit. When one boy is almost exclusively selected to sing the solo parts, he is very apt to become important in his own eyes, and to fancy that he cannot be done without. Any boy evincing this spirit should be shown, as early as possible, that he is not indispensable.

Every choir-master has found how difficult it is to make boys use the middle register of voice, for notes ranging from treble G to the fifth above. The surest remedy, in my opinion, is to make them begin on a high note and sing the scale downwards in a very soft tone of voice. By doing this at every rehearsal, I gradually obtain the quality of tone I want, and the boys are kept from that bawling style, into which they so easily fall.

After taking their places in the school or practising-room, I make the boys "read in time" any new or partly-forgotten tune that may be on the list for the coming week ; this done, the great chords of the key are taken in harmony by selected boys, one boy to each part. All the rising and promising boys are put through this exercise, and then the tune is sol-fa'd. After singing it through two or three times, I divide the boys into at least four divisions, each division singing the tune once, beginning with the boys who read most readily. The tune will now have been heard seven times without the boys being at all tired of it, and every one may be expected to know it well. When writing the tune on the black-board, I am careful not to look at the words, so that I can say before the tune is sung, "I know nothing of the words, see if you can make me understand what you are singing about." The remark of an eminent teacher of singing in London, "Look after the words and the tune will take care of itself," will, by a little modification, be found useful in the following form, "Look after the consonants, and the vowels will take care of themselves."

I find it much more interesting to the boys to begin in this way rather than go at once to voice-training, as they feel they have done some of the indispensable work for the coming week.

Voice-training should now be taken in hand, and the boys carefully taught to fully expand the lower part of the lungs, and to take each note with a steady, firm tone, without any pumping up of the voice. Many boys are a long time acquiring the habit of attacking the notes firmly, and not only boys, but "children of a larger growth."

The greatest help in enabling them to get over this difficulty is to make them stop at any note that is not taken in a proper manner, and repeat it several times, using any syllable that begins with a letter which will obstruct the breath for an instant, such as t, p, k, &c. This habit of taking the note with decision must be enforced from the first moment a boy enters the choir. After the proper "attack" has been acquired, begin the practice of long-sustained notes in the scale of E flat, using the syllable Ah. I consider E flat the most useful scale for this purpose, as it lies just in the middle of the voice, not too high or too low. After sustaining these notes as long as possible, I take the boys up each succeeding scale as high as G or A, not often higher than G. The first seven notes are taken at the rate of crotchet = 100 to every note, and the last held to the utmost extent of the breath. To obtain contrast of tone, I now make them sing the last scale with a full strong tone, and afterwards pianissimo. After this each boy sings the scale by himself. If there is any fault in the intonation, or any gliding about from one note to another, the boys not singing are asked : "What is the matter with that?" And it is very seldom, indeed, that the fault is not detected. I find this an admirable plan to keep boys on the alert, as I expect any boy to be ready with an answer. After these exercises "for the production of the voice" and "the shock of the glottis," I take an exercise on the modulator, for the practice of all the diatonic and chromatic intervals. The boys' voices will now be prepared for any music that may be put before them.

When a new anthem or service is about to be practised,

I carefully point out any special difficulty in the time, and have the passage read over.

At the practice in the chancel, I take care that all the voices turn towards me, standing near enough to the organ myself to communicate with the assistant, who is playing for me and with the choir. In solfaing, I always use the "movable Do"—relative pitch, in my opinion, being more useful to singers than absolute pitch.

On the "first catch your hare" principle, perhaps a few words may be useful as to the way vacancies in the choir are filled up. It is much less difficult to obtain good voices now than it was ten or twelve years ago, singing being taught in some form at almost every elementary school in the kingdom. It is often sufficient to ask the boys to tell their schoolfellows that voices are wanted in the choir. If this should not furnish a supply, an advertisement in the local papers will generally produce plenty of candidates. For boys under twelve no musical qualification is required, except a good voice and the ability to sing a scale. When older they are expected to have some knowledge of music beyond this. Many amusing incidents occur at the examination of candidates—some apply whose treble voices have long left them, others are quite unable to tell one note from another. One boy specially expressed a wish to sing on the letter E. Needless to say, this young gentleman did not do himself justice.

To experienced choir-masters the above remarks will be about as interesting as "The Dutch have taken Holland" or "Queen Anne is dead;" but to beginners in choir training, I believe, from experience, that some of the hints given above will be useful.

#### OPERATIC GHOSTS.

BY JOSEPH VEREY.

WHAT to do with an operatic ghost has often been a puzzling question for a composer. They cannot be treated as personages of ordinary life. People naturally expect that a ghost should be ghostly, even in the music. M. Ambroise Thomas, in his *Hamlet*, was evidently in a position of some difficulty on account of the ghost, and it has been remarked, with some reason, that he would have made a better opera by simply taking the scenes in which Ophelia appears, and leaving out the ghost or even the philosophic Dame. In the libretto of MM. Barbier and Carré there is a capital part for Ophelia, and most admirably did Madame Christine Nilsson render it ; while the music of M. Thomas, helped out with Swedish melodies, pleased greatly ; in fact, the opera gained much more applause through Ophelia, than from any association with Hamlet, or the ghost of his father, who, truth to tell, seem rather superfluous personages.

It is easy to imagine the perplexity of a lively French composer in dealing with a subject of this kind. In Shakespeare's tragedy the appearance of the shadowy visitant is impressive—even in these days, when we believe so little and doubt so much—but how to fit such a ghost with appropriate music—how to make him ghostly and yet not bore the audience—that was the problem, and M. Thomas has not completely solved it ; at the same time, we may award him the credit of at least attempting to give something like an individual character to his ghost. Most of the Italian composers who have tried their hands in setting Shakespeare to music have made a terrible hash of the ghostly arrangements ; their ghosts are not in the least supernatural, nor has the music they sing or declaim any specially weird or unearthly characteristics. Their Hamlets, Richard the

Thirds, and Macbeths, for all we gather from the music, are only modern Italian bassos, without the least suspicion of anything spectral about them. Verdi, in his *Macbeth*, at the most critical situation when operatic ghosts are threatening him with vengeance, supplies the hero with a song to console him. M. Ambroise Thomas is also a sinner against dramatic propriety, in giving Hamlet a song instead of the passage in which the Prince addresses the players. But this is not so bad as Macbeth, whose song is interrupted by the ghost of Banquo. The ghost in Hamlet is evidently intended to be ghostly, and to that end he reiterates the same note for a very long time; but the continuation of the tone does not affect the hearer with any sense of the supernatural. But for the stage surroundings, we might fancy it to be the voice of a street hawker crying his wares with monotonous regularity. The composer evidently intended the notes to be sepulchral, but the spoken tones of an actor impress the auditor far more effectually. Therefore, we must set down this operatic ghost as a failure, in spite of M. Ambroise Thomas's cleverness.

Far different is it with the operatic ghost in *Don Giovanni*, and few better illustrations could be given of the true dramatic and lyrical genius in combination, than the splendid effect, produced by simple means, in the music Mozart has written for the stony figure on horseback. Hamlet's ghost does not affect our nerves with the tones he utters. The statue of the Commandant does not only help us to realise the supernatural incident—to feel the bold recklessness of Don Giovanni, and the absurd comic terror of Leporello—but the auditor cannot fail also to have his imagination stimulated, while the lover of music is always ready to admire the truly artistic method of the composer. The Statue music escapes monotony by the utterance of a single note to varied harmony. The changes are simple as a hymn tune, but they exactly meet the requirements of the situation, and vividly enhance its effect.

We turn now from the French and German treatment of the operatic ghost, to the Italian, as we recall the "Shade of Nino," from Rossini's *Semiramide*. If ever there were a ghost who had better have kept out of sight in the tombs of his ancestors, that ghost is the "Shade of Nino." For the short period of his "revisiting the glimpses of the moon," he has to utter some threats and prophecies, and then, after appearing supremely uncomfortable in mortal society, the walls of the sepulchre close upon him, and the chorus go on singing their catching barrel-organ strains as if nothing had happened. If there has really been a visitor from the supernatural world—well, poor fellow, he seemed so out of his element amongst them that his departure to the shades was a welcome relief, and the composer has not even the pity for him to make the chorus sing "Alas, poor Ghost!" Perhaps this operatic ghost is even a greater failure than that of M. Ambroise Thomas. He does not fill us with awe, nor does he, like the ghost of Mozart's opera, teach a wholesome lesson against the folly and wickedness of an ill-spent career. In the original play in Spanish, an endeavour was made to impress this moral on the spectators. There was a church scene, with light streaming through painted windows, and the choir singing a solemn warning to sinners of the Don Juan type, so the ghost was a useful moral teacher. A great deal more was made of the final scene in *Don Giovanni* as it used to be performed on the German stage. Hoffmann, the weird author, has a charming description of the representation of Mozart's opera, from which we learn that "a dense vapour filled the stage, which, gradually dispersing, the hero was seen

tossing in the flames of hell, surrounded by reviling fiends, until a fearful explosion was heard. Then Don Giovanni and the demons disappeared, and Leporello was seen, stunned and motionless, lying upon the stage." Possibly this representation, which so delighted Hoffmann, would be thought too realistic for the tastes of modern opera-goers—a trap-door and a gleam of red fire suffice now.

It is perhaps permissible to call the Flying Dutchman an operatic ghost if we remember the centuries he had been cruising on the stormy ocean. But the dreary fate of the spectral mariner, and the sombre associations connected with him, Wagner illustrated in true German fashion. Banished from mankind, exiled by a tremendous punishment, he yet excites our sympathy, because he has not lost the faculty at once human and divine—of loving. He is, to all intents and purposes, a ghostly figure, though he has never been a tenant of the tomb. Wagner makes this sad unearthly personage interesting because he loves and is beloved, and the salvation he eventually wins through the pity and affection of a devoted girl must ever prevent this strange figure from being a bore, to say nothing of the striking and effective music he has to sing. But Wagner is cautious in his treatment of operatic ghosts, and makes the orchestra speak for them with great effect when he wishes to introduce supernatural scenes. It is sufficient to mention, as an illustration, the remarkable "Ride of the Valkyres," the wild unearthly music of which even the Parisians could appreciate.

Generally, however, the Parisians find operatic ghosts a subject for ridicule, except when they can be introduced in some grand spectacular scene, as, for example, in *Le Roi de Lahore*, in which the god Indra appears with a host of beautiful spirits in Paradise. These charming ghosts were quite in the Parisian taste, seeing that they were, for the most part, beautiful girls who could dance admirably, and did not wear superfluous garments. *Le Roi de Lahore* owed as much to these operatic ghosts certainly, as to the music of Massenet. These pretty and fantastic spectres indulge in graceful dances, and the composer gets out of another difficulty by making some of the "spirits of the blest" invisible, and we hear them in melodious choruses. No composer has so boldly treated operatic ghosts as Meyerbeer in *Robert le Diable*, in the incident which so annoyed Mendelssohn—the resurrection of the nuns, and the scene in which the hero is tempted by the seductions of the daughters of the Church who have gone wrong. Here we have operatic ghosts with a vengeance. The stage is filled with them. The carnivalesque contrast made by figures in sacred garb dancing and posturing voluptuously, while it greatly disgusted the German composer, probably did as much as the music of Meyerbeer to make the opera popular with the multitude; but it is very rarely heard now.

Probably, owing to the superstitious character of the people, supernatural appearances have always found favour in Russian and Polish operatic pieces. Few of these are, however, known even by name, in this country. *The Demon*, by Rubinstein, produced at Covent Garden, was remarkable as introducing an angel, who sang and acted very agreeably. The representative of the angel, by the way, was Madame Trebelli, who behaved in quite an angelic manner, and not at all like an operatic ghost. Usually, in operatic works of a national character, the ghost is employed to right wrongs, to warn the virtuous hero or heroine against coming dangers, or to rescue them from evil; so that the ghost, in such instances, has a great moral mission, and is, of course, more entitled to our respect than when he merely delivers a series of long

dolesful notes, with an occasional chord from the orchestra to accent his melancholy utterances. A great number of composers besides those named have tried to musically illustrate the ghosts of Shakespeare. *Richard the Third* has been attempted in Italian, French, and German, with but slight success; and of late years composers are getting very shy of the operatic ghost. When the reflections of the footlights fall on his pallid countenance, he seldom appears as a personage likely to fill the spectator's mind with awe, but rather as a stout basso whose voice is uncertain in its intonation. A composer tried to do something with *Ossian*, but the shadowy figures were comic rather than impressive. Marschner, in *Der Vampyr*, has been able to give some intensity to spectral personages; and Boieldieu, in *La Dame Blanche*, has presented supernatural impressions in a pleasing manner. Another French composer, Hérold, in *Zampa*, has employed a somewhat similar mode of treatment. A more modern French composer, M. Varney, has adopted a very simple way of accompanying the operatic ghost. A catching tune, with a *tremolando* for the orchestra, was introduced by him for the appearance of the ghost of the murdered brother in *Les Frères Corses*. It was not an ambitious effort, but answered its purpose better than some more elaborate experiments. Ghosts, musical or otherwise, seem to have had their day, and "The Vision of Marguerite" in the Walpurgis-night scene, added to *Faust*, impresses the audience less than the homely picture of Marguerite at the spinning-wheel shown by Mephistopheles in the prologue. The day is probably not far distant when the operatic ghost will vanish entirely, always excepting the Commandant in *Don Giovanni*, who will probably be welcome for many a year to come.

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#### A MUSICAL TELEPHONE OF HALF A CENTURY AGO.

BY STEPHEN S. STRATTON.

IT may be new to many to be informed that the word "Telephone" appeared in print more than fifty years ago; that the word carried substantially the same meaning as now attached to it, and that the system was the invention of a musician, the centenary of whose birth occurs on the 15th inst.

The veterans of the musical profession and collectors of musical literature will remember Knight's "Musical Library." In the Literary Supplement to that publication for August, 1835, an article will be found headed thus:—

#### THE TELEPHONE OF M. SUDRE.

Now, what was this "Telephone," and who was M. Sudre? As already mentioned, Sudre was a musician; he afterwards became a man with one idea (a distinction with a difference, I hope)—that of creating a universal language that could transmit any idea or thought to a distance by means of musical sounds. Isaac D'Israeli, in "The Curiosities of Literature," enlarges on the value of devotion to a single author. "He who has long been intimate with one great author will always be found to be a formidable antagonist; he has saturated his mind with the excellencies of genius; he has shaped his faculties insensibly to himself by his model, and he is like a man who ever sleeps in armour, ready at a moment. The old Latin proverb reminds us of this fact, *Cave ab homine unius libri.*" But if we must beware of the man of one book, we must be equally cautious of, although for different reasons, the man of one absorbing idea or pursuit; for the career of M. Sudre, to anticipate for a moment, points a moral that all will do well to lay to heart.

As no mention of Sudre occurs in any English Dictionary of Musicians, a few particulars from Féétis and Mendel may be of interest. Féétis, I may remark in passing, appears to have been a believer in Sudre's system, or, at any rate, a sympathetic relator of his efforts. Jean François Sudre was born at Alby (Tarn), France, August 15, 1787; began the study of music in early childhood, and at the age of nine was admitted to the Conservatoire at Paris, receiving violin lessons from Habeneck, while Catel taught him harmony. Returning to the south of France, he commenced as a teacher at Sorèze, removing in 1818 to Toulouse, where he established a school of music on a system of mutual instruction. About this time he published several compositions, romances with accompaniment for pianoforte and guitar, nocturnes, vocal trios, quartets, and so forth. In 1822 Sudre returned to Paris, and started a music warehouse, which he gave up after a few years. Some years before this he appears to have entertained the idea of forming a system of signs for communicating messages to a distance—not mere signals, but a complete language; for Féétis tells us that from 1817 he was entirely absorbed in what was to be the "work of his life."

The inventor's ideas ripened slowly, for it was not till January, 1828, that he believed his "musical language" to be sufficiently matured to be submitted for examination by the "Institut de France." The commission appointed for this purpose comprised members of four of the Academies which constitute the "Institut," the musical experts being MM. Cherubini, Lescuer, Berton, Catel, and Boieldieu. The report was very favourable; such an invention "was a real service rendered to society; and, above all (our Gallic neighbours were quick to perceive one application of it), in the art of war, the employment of this language might, in certain cases, prove of great utility, and serve as a nocturnal telegraph under circumstances in which military bodies are frequently unable to hear the orders necessary for the execution of certain movements." The reference to the telegraph renders it needful to remind readers that there is nothing new under the sun. The telegraph and telephone in 1828! Both were, however, utterly unlike their modern namesakes, the former being merely a kind of semaphore apparatus placed on high for distant signalling; while the nature of the latter is already partly explained. To return, the whole report was translated from the *Revue Musicale*, and appeared in the "Harmonicon" for November, 1828, the editor of the last-named concluding with the remark, "We hope shortly to be able to communicate to our readers the principles upon which the mechanism of this musical language is founded." He does not seem, however, to have been able to carry out this hope—M. Sudre, as events proved, desiring a "consideration" before parting with his secret—and we hear no more of the telephone in English papers until 1835, when the article, the heading of which is given above, appeared in Mr. Charles Knight's publication, and when the inventor, in search of a market, visited our country.

In the meantime he had not been idle. Shortly after the report of the Institut, experiments took place in the Champ de Mars, by order of the Minister of War, in the presence of a number of General Officers, who were enthusiastic in the praises of the new medium of communication, which the inventor at that time called "The Telephone." Encouraged by these demonstrations, M. Sudre gave séances in all parts of the country, astonishing his audiences by his instantaneous translation of phrases dictated by means of three notes of a cornet or trumpet, variously combined as regards intonation, measure, or

rhythm. The press loaded him with encomiums. In 1833 a new report from all the Academies of the "Institut de France" approved of the progress of the system and improvements introduced since 1828; and M. Sudre then undertook a tour in Belgium, extending it to a visit to England, which he reached in 1835, giving his first public demonstration in the concert room of the King's Theatre on the 8th of July.

(To be continued.)

#### CHRONOLOGICAL TABLES AND THEIR MATERIAL.

BY E. PAUER.

GERMAN, RUSSIAN, AND BOHEMIAN COMPOSERS OF DRAMATIC MUSIC.

(Continued from page 152.)

1768—1812. HILLER, FRIEDRICH ADAM (son of Johann Adam Hiller; see 1728); b. at Leipzig, d. at Königsberg (Prussia). Pupil of his father. Composer of the operettas "Adelstan und Röschen," "Das Schmuckkästchen," "Die drei Sultane," an Intermezzo to the opera "Das Donauweibchen," by Ferdinand Kauer (see 1751), called "Das Nixenreich," &c.

1769—1846. ELSNER, JOSEPH; b. at Grottkau (Silesia), d. at Warschau. Composer of the Polish opera "Die Amazonen," and many others (20 Polish, several German and French operas, the names of which are unknown). Elsner was the teacher of Fred. Chopin.

1770—1827. BEETHOVEN, LUDWIG VAN; b. at Bonn-on-the-Rhine, d. at Vienna. Composer of the opera "Fidelio," two Singspiele, one melodrama.

1770—1836. REICHA, ANTON; b. at Prague, d. at Paris. Pupil of his uncle Joseph Reicha (Bonn). Composer of the operas "Cagliostro" (1810), "Nathalie" (1816), "Sappho" (1822). He had no success as dramatic composer.

1770—1841. ROMBERG, BERNHARD; b. at Dinklage (Westphalia), d. at Hamburg. Composer of the operas "Rittertreue," "Ulysses und Circe," "Die wiedergefundene Statue," and "Der Schiffbruch." Romberg is best known as excellent violoncellist.

1770—1833. FRÄNZL, FERDINAND; b. at Schwetzingen (Baden), d. at Mannheim. Pupil of his father Ignaz Fränzl (1734—1803). Composer of the operetta "Die Luftbälle" (1788), the operas "Carlo Fioras" (1800), "Haireddin Barbarossa" (1815), "Die Weihe" (1818), and the operetta "Der Fassbinder" (1824).

1772—1840. BIEREY, GOTTLÖB BENEDICT; b. at Dresden, d. at Breslau. Pupil of Weinlig. Composer of the dramatic works "Der Schlaftrunk" (1795), "Rosette oder das Schweizermädchen" (1806), "Wladimir, Fürst von Novgorod," "Clara, Herzogin von Bretannien," "Das Blumenmädchen," "Der Zauberhain," "Der Überfall," "Die Pantoffeln," "Elias Rips Raps," "Amalzinde," "Die Herberge bei Parma," "Das unsichtbare Mädchen," and "Der Gensemjäger."

1772—1812. WÖLFEL (WÖFFFL), JOSEPH; b. at Salzburg, d. at London. Pupil of Leopold Mozart and Michael Haydn. Composer of the operas "Der Höllenberg," "Das schöne Milchmädchen," "Der Kopf ohne Mann," and "Das Trojanische Pferd;" also of the French opera "L'Amour Romanesque."

1772—1844. MOSEL, IGNAZ (later von); b. at Vienna, d. there. Composer of the operetta "Die Feuerprobe," "Salem" (tragic opera), "Cyrus and Astyages."

1772—1807. CARTELLIERI, CASIMIR ANTON; b. at Danzig, d. at Vienna (?). Composer of the operas "Die Geisterschwörung," "Il Giudice nella Propria Causa," "Anton" (operetta). Besides these, other four operas—names not known.

1772—1836. EBERS, CARL FRIEDRICH; b. at Cassel, d. (in great poverty) at Berlin. Composer of several operas: "Bella und Fernando," "Der Eremit von Formentera," "Die Blumeninsel," and "Der Liebescompass."

1772—1810. LIPAVSKI, JOSEPH; b. at Hohenmauth (Bohemia). Pupil of Pasterwitz. Composer of the operas "Der gebesserte Hausteufl," and "Die Nymphen der Silberquelle."

1772—1821. EULENSTEIN, ANTON SIGORA VON; b. at Vienna, d. there. For a short time pupil of Mozart. Composer of the operas "Die Wanderschauf," "Der gebesserte Lorenz," "Vetter Damian," and "Der Perrückenmacher."

1773—1812. RÖSLER, JOSEPH; b. at Schemnitz (Hungary), d. at Vienna. Composer of the operas "La Sorpresa," "La Pace di Klentsch," "Elisene," "Die Rache," "Il Custode di se Stesso," and "Der Felsen von Arona."

1774—1850. TOMASCHEK, JOHANN WENZEL; b. at Skutch (Bohemia), d. at Prague. Composer of the opera "Serpentine." Better known as composer for the piano.

1774—1842. WEYSE, CHRISTOPH ERNST KRIEDRICH; b. at Altona, d. at Copenhagen. Composer of the operas "Ludlam's Höhle," "Der Schlaftrunk," "Florabella," and "Ein Abenteuer im Rosenburger Garten."

1774—1844. DESTOUCHES, FRANZ; b. at Munich, d. there. Pupil of Haydn. Composer of the operas "Die Thomasnacht" and "Das Missverständniß."

1775—1831. EBERWEIN, TRAUGOTT MAXIMILIAN; b. at Weimar, d. at Vienna (?). Composer of the operas "Claudine von Villa Bella" (Goethe), "Pedro und Elvira," "Der Jahrmarkt zu Plundersweiler," "Das befreite Jerusalem," "Ferdusi," "Das goldne Netz," and of six operettas (Singspiele).

1775—1842. ANDRÉ, JOHANN ANTON; b. at Offenbach-on-the-Main, d. there. Pupil of Vollweiler. Composer of the operas "Die Weiber von Weinsberg," and "Rinaldo und Alcinda."

1775—1824. EBELL, HEINRICH CARL; b. at Neu-Ruppin, d. at Oppeln. Composer of the operas "Der Schutzgeist," "Selico und Borissa," "Le Déserteur," "Melida," "Der Bräutigamsspiegel," "Das Fest im Eichthal," "Anacreon in Ionien," and the operetta (Singspiel) "Der Nachtwächter."

1776—1841. SEYFRIED, IGNAZ VON; b. at Vienna, d. there. Pupil of Albrechtsberger. Composer of the operas "Der Löwenbrunn," "Der Wundermann am Rheinfall," "Die Druiden," "Cyrus," "Die Samnitinnen," "Mitternacht," "Alamat der Maure," "Der Ehedoktor," "Bertha von Werdenberg," "Die Ochsenmenette," &c. &c.

1776—1827. EULE, C. (?), D. (?); b. at Hamburg, d. there. Composer of the operas "Die verliebten Werber," "Der Unsichtbare," "Giaffar und Zaide," and "Das Amt- und Wirthshaus."

1777—1819. FUSS, JOHANN; b. at Telna (Hungary), d. at Vienna. Composer of the opera "Pyramus und Thisbe" and of several shorter dramatic works.

1778—1837. HUMMEL, JOHANN NEPOMUK; b. at Pressburg (Hungary), d. at Weimar. For a short time pupil of Mozart, later of Albrechtsberger. Composer of the operas "Le Vicende d'Amore," "Mathilde von Guise," "Das Haus ist zu Verkaufen," "Die Rückfahrt des Kaisers," &c.

1778—1845. VOLKERT, FRANZ; b. at Vienna, d. there. Composer of more than a hundred operettas, in the style of Kauer and Wenzel Müller.

1778—1858. NEUKOMM, SIGISMUND (RITTER VON); b. at Salzburg, d. at Paris. Pupil of Haydn. Composer of the opera "Alexander am Indus." It is said that Neukomm composed ten operas, but details about their names are wanting.

1778—1833. KANNE, FRIEDRICH AUGUST; b. at Delitsch (Saxony), d. at Vienna. Composer of the operas "Die Elfenkönigin," "Orpheus," "Miranda," "Die Belagerten," "Deutscher Sinn," "Sappho," "Die eiserne Jungfrau," "Lindana," "Malwina," "Schloss Theben," "Der Untergang des Feenreiches," and "Die Zauberschnecke."

1779—1853. SCHMIDT, JOHANN PHILIPP SAMUEL; b. at Königsberg, d. at Berlin. Composer of the operas "Der Schlaftrunk," "Der Onkel," "Feodore," "Der blonde Gartner," "Die Alpenhütte," "Der Kyffhäuser Berg," "Das Fischermädchen," "Ein Abend in Madrid," "Alfred der Große," &c. &c.

**1779—1829.** CLASING, JOHANN HEINRICH ; b. at Hamburg ; d. there. Pupil of Schwencke. Composer of the operas "Micheli und sein Sohn" (the libretto is a continuation of Cherubini's "Les deux Journées"), and of the comic opera "Welcher ist der Rechte?" See also sacred music.

**1780—1856.** RIOTTE, PHILIPP JACOB ; b. at St. Wendel (near Trier), d. at Vienna. Composer of a great number of comic operettas for the suburban theatres of Vienna.

**1781—1822.** UBER, FRIEDRICH CHRISTIAN HERRMANN ; b. at Breslau, d. at Dresden. Composer of the operas "Der falsche Werber," "Les Marins," "Der frohe Tag," and of the music to the drama "Der ewige Jude."

**1781—1845.** MILITZ, CARL BORROMÆUS VON ; b. at Dresden, d. there. Composer of the operas "Saul" and "Czerny Georg." Militz was an excellent author.

**1782—1852.** DRECHSLER, JOSEPH ; b. at Wällischbürchen (Bohemia), d. at Vienna. Composer of the operas "Claudine von Villa Bella," "Pauline," "Der Zuckerkorb," of 18 Singspiele, of which "Der Diamant des Geisterkönigs" obtained great popularity, and of several local and fairy burlesques.

**1782—1849.** KREUTZER, CONRADIN ; b. at Mösskirch (Baden), d. at Riga. Pupil of Albrechtsberger. Composer of the operas "Æsop in Phrygien," "Conradin von Schwaben," "Der Taucher," "Jery und Bäteley," "Fedor," "Alimon und Zaide," "Die Insulanerin," "Die Alpenhütte," "Orestes," "Libussa," "Siguna," "Die lustige Werbung," "L'Eau de la Jouvence" (Paris), "Das Milchmädchen von Montfermeil," "Baron Lust," "Die lungfrau," "Der Lastrräger an der Themse," "Melusine," "Das Nachtlager von Granada," "Die Höhle von Waverley," "Fridolin," "Die beiden Figaro," "Der Edelknecht," and "Die Hochländerin am Kaukasus." Of his operas only "Das Nachtlager von Granada" retained some popularity, whilst some songs to the play "Der Verschwender" by Raimund have become national songs.

**1782—1808.** FISCHER, ANTON ; b. at Augsburg, d. at Vienna. Composer of the operas "Lunara," "Die arme Familie," "Die Entlarven," "Die Scheidewand," "Die Verwandlungen," "Das Hausgesinde," "Swetard's Zaubertal," "Das Singspiel auf dem Dache," "Die Festung an der Elbe," "Das Milchmädchen von Percy," and "Theseus und Ariadne."

**1783—1859.** SPOHR, LUDWIG ; b. at Seesen (Braunschweig), d. at Cassel. Composer of the operas "Faust," "Fzesonda," "Der Berggeist," "Pietro von Albano," "Der Zweikampf mit der Geliebten," "Zemire und Azoë," "Der Alchymist," "Die Kreuzfahrer."

**1783—1853.** POISSL, JOHANN NEPOMUK, FREIHERR VON ; b. at Haunkenzell (Bavarian Forest), d. at Munich. Pupil of Danzi. Composer of the comic opera "Die Opernprobe," and of the greater operas "Antigonos," "Ottaviano in Sicilia," "Acassian und Nicolette," "Athalia," "Der Wettkampf zu Olimpia," "Nitetti," "La Rappressalia," "Die Prinzessinn von Provence," and "Der Untersberg."

**1783—1839.** GALLENBERG, WENZEL ROBERT, GRAF (COUNT) ; b. at Vienna, d. at Rome. Composer of a great number of ballets, of which "Alfred der Grosse" obtained great popularity. Count Gallenberg was the husband of the Countess Giulietta Guicciardi, for whom Beethoven composed the so-called "Moonlight Sonata," Op. 27. II.

**1784—1838.** RIES, FERDINAND ; b. at Bonn, d. at Frankfort-on-the-Main. Pupil of his father, and later of Beethoven. Composer of the operas "Die Räuberbraut" and "Liska, oder die Hexe von Gyllenstein."

**1785—1857.** KURPINSKI, CARL ; b. in the Grand Duchy of Posen (where?), d. at Warsaw. Composer of the operas "Des Teufel's Lustschloss," "Die Belagerung von Danzig," "Königin Edwiga," "Der Charlatan," "Alexander und Appelles," and "Das Schloss von Czorstin." The names of his Polish operas are wanting.

(To be continued.)

## Foreign Correspondence.

### MUSIC IN LEIPZIG.

(FROM OUR SPECIAL CORRESPONDENT.)

July, 1887.

A WAGNER-CYCLE has begun, in which we are to hear all the operas of Wagner, and this will be completed towards the middle of July. Till now the representations have been well attended, but the performances themselves of very unequal merit. As particularly successful, we must speak of the *Meistersinger*, whilst *Lohengrin* was a far less good performance. Frau Shamer-Andriessen has not the appropriate figure for the part of Elsa, and Herr Wehrle, from Halle, who sang Telramund, was not at all able to compensate for the absence of Herr Schelpen from this city. Besides, soloists as well as choir were remarkable for their bad intonation, though perhaps the greater part of the evil may be ascribed to the deeper laying of the orchestra. The English operetta company of Mr. D'Oyly Carte is now at the old theatre giving performances every evening of Sullivan's *Patience*, or *The Mikado*.\* You know the work, and know also that the score contains many a charming number. I have only to mention that the libretto touches us throughout strangely. A satire on artistic and literary crazes may be quite authorised, but only with the people and before the public that are familiar with them, but is not authorised in a strange national territory, where such an interest never can take root. In the same measure, we are strangely moved, that talent of such high order as Sullivan's should write to such a farce music à la *Suppé* and *Mills*; we are unable, moreover, to overlook that he borrows from Boieldieu, Gounod, Mendelssohn, &c., and brings to his aid, finally, even the old couplet-melody by J. Conrad, "Herzliebchen unter dem Rebendach," copied note for note. Single numbers, as for instance the pretty sextet, had to be repeated; a real success, however, cannot be recorded. The ensemble is excellent, whilst the solo forces are not remarkable, perhaps with the exception of Miss Anna Maxwell, who possesses a brilliant contralto voice.

A new departure has been made at the Crystal Palace, where for some days a part of the Court Opera personnel of Weimar have been singing opera fragments, in full evening dress, under the direction of Arthur Friedheim. The singing forces, though not up to the mark of our opera establishment, are still very laudable, whilst the orchestra leaves much to be desired.

The summer festival of the Pauliner-Verein, on Friday, July 1, was the last one that Herr Prof. Dr. Langer conducted himself. Having held the post with high honours for fifteen years, he now retires and takes up his residence in Dresden. Notwithstanding the choice of the orchestral works, which might have been of a more distinguished character, the programme was a very interesting and dignified one. The execution, for the most part, was very good. Of works with orchestra we heard "Frühlings-Erwachen," by Theodor Gouvy, for soprano solo, male choir, and orchestra; "Ein Sonntag auf der Alm," valse idyl, by Koschat; and Wanderlied, by Schumann, arranged for male choir and orchestra from his solo Lied by Weinwurm. Of choruses à capella we heard "Pfingstmorgen," by Rheinberger, a fine, sensible song; "Die Lotosblume," by Schumann; "Mai," by H. Reimann; "Gondelfahrt," by Gade; "Schwäbisches Liebesliedchen," by Dregert—a weak composition, which was, how-

\* *The Mikado* is already known here and stands in great favour, whilst *Patience* was a novelty.

ever, so heartily applauded on account of the charming text, that the last strophe had to be repeated; the same was the case with Gade's "Gondelfahrt." A song, too, by Carl Reinecke, "Der treue Geselle," had to be repeated *in toto*: Attenhofer's "Reiterlied," and Max Zenger's "Liebeschwarz," could not gain the favour of the auditors in the same degree. The pretty valses by Koschat, that are based partly on Kärnthner popular melodies, excited great applause. The last-named composer was "called."

#### THE EIGHTH SILESIAN MUSICAL FESTIVAL.

Breslau.

THE Silesian musical festivals are, as is well known in Germany, a creation of Count Bolko von Hochberg, who, with rare munificence, has always borne the great financial expenses. Of course, Count Hochberg has the sole choice of the festival executive, of the soloists, and of the programme. At the former festivals the now Royal Prussian Hof-Capellmeister, Herr Ludwig Deppe, was the sole director; he being prevented this year by his new position, Herr Prof. Dr. Reinecke was chosen conductor of the festival, which took place on the 5th, 6th, and 7th of June. It is said that, thanks to his influence, the programme was partly changed. In its original form, the symphony in D minor by Schumann, with which the first day began, was not included, nor the overture, "Die Weihe des Hauses," which opened the concert of the second day. Besides the symphony by Schumann, were performed on the first day *Davidde penitente* by Mozart, and Beethoven's cantata, "Der Glorreiche Augenblick." There is a tradition current about these two works, that sets them down as but weak creations of no great worth—a tradition so well known that we saw many persons shaking their heads at the choice of these works, but scarcely any of these people knew a note of either. All these persons must have formed quite another opinion by this time, for the choruses in *Davidde penitente* are decidedly first-rate; they are quite up to the standard of those in the "Requiem." The duet for two sopranos, and a trio for two sopranos and tenor are also beautiful, serious music-pieces; though it must be avowed that the "runs" with which most of the solos conclude, give too great prominence to colorature, and, for that very reason, make the solos seem antiquated. Beethoven's work is formed on a text which gives the composer scarcely an opportunity to follow his fancy, and to develop his genius; and yet what a beautiful creation Beethoven accomplished! With what naïveté has he taken every occasion to write pretty and "amusing" music, as was very fit for the "Wiener Fürsten-Congress," for which he wrote the work! How charming is that air with chorus and violin solo, the latter played in such an exquisite manner by Herr Concertmeister Petri, from Leipzig, that the public became quite enthusiastic both at the rehearsals and concert. The hearty applause was indeed more due to Herr Petri than to the singer, Frau Koch-Bossenberger, who could not rightly participate in it on account of her distressing tremolo. How charming also is the cavatina with accompanying chorus sung by Fräulein Gerstner! We noticed that in the last chorus of Beethoven's cantata, the chorus of children was sung by two soloists. Knowing Reinecke's piety for Beethoven, we could not believe in a wilful change such as this, and heard, when we inquired for the reason in a competent quarter, that this chorus is not printed in the "parts," and that none of the conductors of all the "Vereine" that co-operated at the festival had thought it necessary to inform the conductor, who was at Leipzig,

of this fact. Only at the first rehearsal did the festival conductor learn it, and there was no alternative in the last hour but to have this small and not even very essential portion of the work executed by solo voices.

The success of the second evening belonged solely to the Leipzig artists. Already after the first number (the overture, "Die Weihe des Hauses," by Beethoven) Herr Prof. Dr. Reinecke gained rich applause. In Schumann's "Sänger's Fluch" Frau Moran-Olden sang the "Erzählerin" (narrator), Herr Hedmond the "Jüngling" (youth). Frau Moran-Olden made a great effect by the force and abundance of her magnificent voice, and quickly gained the sympathies of the public by her genial intelligence; Herr Hedmond sang so heartily and spiritually, that he also was richly applauded. Herr Kammersänger Betz, who sang the part of the Harfner, was applauded also. Brilliantly executed was the next number, "Isolden's Liebestod," from Wagner. The orchestra played excellently, and Frau Moran-Olden bewitched the audience completely by her unequalled performance. Then followed the symphony in C minor by Reinecke, which obtained a full and hearty success. The composer was called after every movement, and at the end the enthusiasm was not to be stopped. Again and again Reinecke was called forth, and was greeted with a most stormy ovation. Then came the 61st Psalm for chorus, baritone solo, and orchestra, by Bargiel, conducted by the composer, the solo sung by Herr Betz. The work was received in a kindly manner, as its solid construction deserved. Finally, a word of praise is due to the choir, who fulfilled their task admirably, and reached a really artistic height in the final chorus of the "Sänger's Fluch," by Schumann.

At the third concert, generally called the "Artists' Concert," the only self-contained orchestral number was the symphonic poem by Liszt, "Orpheus," which found a very kind reception. It was a pity that the indeed quite excellent harp virtuoso, Herr Hummel from Berlin, had to play both parts, that are written in the work, on one harp alone; for, though the arrangement was done so cleverly that nothing essential was left out, it gave occasion to many of those fanatical partisans of Liszt, who seek every occasion to cast an aspersion on those who will not help to draw the triumphant car of the composer Liszt, to speak of high treason to their idol, and to exaggerate the whole affair enormously. The indeed unjustified economy of the festival committee might thus almost come to be considered as a want of piety on the part of the festival director. The next number was a choral work of Ernst Flügel, "Mahomet's Gesang," that was rendered under the direction of the composer, and had its full effect, making a very good impression by its sound contents and by much effective tone-colouring. The composer on this occasion directed the largest union of choirs that took part in the music festival, and was of course the recipient of a lively ovation. The instrumental soloist of the evening was Herr Eugen d'Albert, who has been so often spoken of that it is not necessary to characterise particularly his brilliant playing. It is sufficient to say that he performed the G major concerto by Beethoven and the "Don Juan" fantasia by Liszt. Hearing that, you know that he pleased the public in the highest degree; but still he made hardly so much impression as Frau Moran-Olden did by the genial execution of the "Ocean" air by Weber and three Lieder, "Auf dem Wasser zu singen" by Schubert, "Luftschloss" by Reinecke, and "Wieneglied" by Mozart. Frau Koch-Bossenberger sang an incredibly difficult air by Mozart with great bravura, and gained with it, as well as with the Lieder, "Aufträge" by Schumann, "Murmeludes Lüftchen" by Jensen, and "Der

Freund" by Taubert, really genuine applause, as did also Fräulein Gerstner, who delighted the audience with Lieder by Schubert, Franz, and Schumann. Herr Heddmondt, renouncing the somewhat cheap triumph of Lieder, had chosen an air from *Cosi fan tutte* by Mozart, which he sang with all his delicacy and sensibility, awaking general satisfaction. Herr Betz sang an air from *Jessonda* by Spohr, and two ballads by Löwe, "Die Uhr" and "Prinz Eugen," with wonderful voice and execution, adding, in response to the warm applause, "Es muss ein Wunderbares sein." Before the last number, which consisted of a repetition of the final chorus from *Davide penitente* by Mozart, Herr Prof. Dr. Reinecke, who had conducted the festival so gloriously, was honoured by laurel wreath, stormy applause, and warmly-demanded flourish of trumpets.

### OUR MUSIC PAGES.

THE name of Mr. Swan Hennessy will probably be new to most of our readers; but we have no doubt they will be pleased to make the acquaintance of his charming *morceaux*, "Im Gebirg" (In the Mountains), the first three numbers of which have been selected this month for "Our Music Pages."

No. 1, "Mittagstille," with its suave melody and placid accompaniment, breathes the *dolce far niente* spirit of an Italian summer noon. No. 2, "Zwiespräch," is a short canon in the modern style, with free accompaniments; while "Abendnähe," the third piece, is daintily harmonised, and has much melodiousness withal.

We may add, for the information of our readers, that these pieces are also published in a violin and pianoforte arrangement, for which they are well adapted.

### Reviews.

*Prelude and Fugue* in D minor for the Pianoforte. By WALTER BROOKS. London: Augener & Co.

MR. BROOKS is a bold man, for to publish a prelude and fugue is a proceeding which in our time is regarded as a privilege of the princes of composition—a privilege which even they rarely venture to make use of. However, if we overlook the boldness—we had almost added the indiscretion—of the composer, we may concede that the three-part fugue, the more valuable of the two items, is very creditable to him, and not likely to draw upon him the charge of dry pedantry. The question as to whether it is not preferable to keep fugues in the portfolio is hardly open to us in this instance, for the dedication of the work to the Rev. Sir F. A. G. Ouseley gives to it, as it were, the *imprimatur* of no less an authority than the Professor of Music in the University of Oxford.

*In Gebirg* (In the Mountains). Four Pieces for the Violin and Pianoforte. Op. 7. By SWAN HENNESSY. London: Augener & Co.

THIS is an arrangement by the composer of his four piano pieces (Op. 7) for violin and piano. Nos. 1 and 2, now under consideration, sound very well in their new guise; No. 2 especially has gained in the transformation, as the two parts of the canon are now played by two different instruments.

*Cecilia*, a Collection of Organ Pieces in diverse styles. Edited by W. T. BEST. Book XXXIII. (Edition No. 8,733; net, 1s.) London: Augener & Co.

MR. BEST edits *Cecilia* on no narrow national or æsthetic principle; he admits into the series Italian as well as English, French as well as German, works; and, whilst doing homage to the contrapuntal, he does not neglect the elegant writers. Book XXXIII. contains a sonata in D major, Op. 269, by Polibio Fumagalli. From the name of the composer, a well-known one, the reader has already seen that the work is of Italian origin. Other indications of this origin might be discovered in the sonata itself; for instance, in the flowing melodiousness of the Fugato. If the imagination manifested in the work can hardly be called striking, the natural musical feeling and aptitude of the composer are unmistakable. Thought and language, and the general effectiveness of these, evidence his musical feeling and aptitude, cultivated, we must add, by study. The three divisions of the sonata are, an Allegro brillante (C), preceded by an introductory Moderato (C), an Adagio (F), and an Allegro non tanto (Fugato, F). Stops, fingering, and foxtng, are all carefully marked.

*Seventeen Favourite Songs*, with Pianoforte Accompaniment. By FRANZ ABT. (Edition No. 8,809; net, 2s.) London: Augener & Co.

A COLLECTION of Abt's songs cannot fail to get a hearty welcome from a large portion of the musical public. We are not among those who look down upon that composer's music with scornful condescension. True, Abt does not evolve from the words he sets to music new beauties; he does not subtilise and emphasise their poetry; but, though he does not do this, he does something that is by no means valueless—he clothes them with an easy-fitting garment of pleasing melody and harmony. The superiority of the lyrical classics—Schubert, Schumann, Brahms, Rubinstein, Jensen, &c.—may be duly acknowledged, and yet justice done to compositions of a lighter genre. It seems to us that the popularity of Abt's songs vindicate their *raison d'être*. As to the collection which furnishes the occasion for these remarks, it is rich and well-chosen, comprising seventeen of the songster's best compositions:—"Affection's Prayer" ("Im Gebet"), "Agathe" ("Wenn die Schwalben"), "All Souls' Day" ("Am Tage aller Seelen"), "Away, away, dear swallow mine" ("Lied aus Anna-Liese"), "Birdie, sweet birdie" ("Vöglein, du möchtest ich sein"), "I am thine" ("Ich bin dein"), "If I have thoughts of thee" ("Ob ich an Dich gedacht"), &c., &c.

*Songs by the Sea*. Trio for Female Voices. Op. 25. By HERBERT F. SHARPE. London: Augener & Co.

WE have before us two of twelve trios for female voices, entitled "Songs of the Sea"—namely, No. 2, "The Seagulls," and No. 3, "Sea Flowers." The composer has succeeded in entering into the spirit of his subject, for these songs are as fresh and breezy as the sea itself. We may mention among their qualities melodiousness and economy of means; also the picturesqueness, the tone-painting, of No. 2. The words are by Mr. Edward Oxenford.

*Musical Art and Study: Papers for Musicians*. By HENRY C. BANISTER. London: George Bell & Sons.

ON closer examination, "Musical Art and Study" turns

## NOS. 1, 2 &amp; 3 of SWAN HENNESSY'S IM GEBIRG (In the Mountains.)

## 4 Klavierstücke Op. 7.

## MITTAGSTILLE.

Andantino.

*p dolce, sempre legatissimo*

1. 

[August 1, 1887.]

The image shows six staves of piano sheet music. The first staff begins with a dynamic *p* and a tempo marking *sempre piano e tranquillo*. The second staff starts with a dynamic *p*. The third staff begins with a dynamic *p dolce*. The fourth staff starts with a dynamic *p*. The fifth staff begins with a dynamic *p*. The sixth staff begins with a dynamic *p* and includes the instruction *molto dimin. e rall.*. The final instruction at the bottom right is *wie aus der Ferne*.

## ZWIEGESPRÄCH.

Lento.  
*con tenerezza*

2. *sempre legatissimo*  
*marcato il tema*

*pp dolce*

## ABENDNÄHE.

Ondeggiante.  
*sempre p e dolce*

3. *p*  
*leggiero ma legato*

*simile*

*sempre simile*  
*p*  
*dolce un poco riten.*

A musical score for piano, consisting of five staves of music. The music is in common time and uses a key signature of one flat. The first four staves are identical, featuring eighth-note patterns with various dynamics (e.g., *p*, *pp*, *sf*) and performance instructions like *sempre p e dolce*, *leggiero, ma legato*, and *simile*. The fifth staff shows a transition, starting with *dolce un poco* and *riten.*, followed by *ritard.* and *dim.*, leading to a final dynamic of *pp*.

out to be three lectures, respectively on "Our Art and our Profession," "Some Methods of Musical Study," and "Some Musical Ethics and Analogies." We regret that we cannot give so favourable an account of this as of the author's previous publications. He is thoughtful, but not a thinker ; he delights in literature, but does not excel as a literary artist. And the tasks he undertook in these lectures required sustained, searching thought, and a clear, well-ordered presentation of it. But what do we really find in "Musical Art and Study"? A chaos of truths, half-truths, superficialities, wise sayings, contradictions, excellent advice, rank prejudice, &c. The fundamental fault of the booklet arises from the author's retrogressiveness—we must use this expression because conservatism is not strong enough. He gives, "in the most undisguised, unreserved way," the advice : "study *only* the classical." He endeavours to make his readers believe that "the romantic school avowedly abandons itself to unfettered—I must not say disorderly, but may say, perhaps, experimental or empirical—imaginativeness." He writes whole pages on sensationalism, which are nothing but an unaddressed attack on our great modern masters. Now, we should like to ask Mr. Banister what he thinks of Palestrina, Orlando Lasso, and others of the old masters. And if he says he admires those whose style is so totally different from that of his classical masters, we would ask, why should there not be a third style, different from both of these, and yet good in its way? Nay, we might even ask him how he reconciles the differences of style among his classics—for instance, between J. S. Bach and J. Haydn? Then we protest against his proposition that romantic music is formless, indeed not art at all, but only an "effluence" of feeling and imagination. To formless music would be rightly denied the appellation of art. But is that formless which differs in structure from one kind of form? Are the works of Weber, Schumann, and Chopin formless? Nay, can that be said even of Berlioz, Liszt, and Wagner? Further, Mr. Banister uses the word "unfettered" disparagingly in connection with romanticism. We would remind him that fettered art is a contradiction in terms. Form is not there to fetter, but to regulate. In short, much of what Mr. Banister writes arouses in us that exclamation of which he had a foreboding, "That is the veriest old-fashioned prejudice of the narrowest type ; the which, if it were followed all along, would have retarded all progress and petrified the art." To controvert every doubtful statement in Mr. Banister's booklet would require at least as much space as he had at his disposal ; we must therefore confine ourselves to these few remarks, only adding that, notwithstanding the many excellent things in the lectures, we cannot recommend them to those who are not masters in the art and studies there treated of, and able to distinguish between the true and the false.

*The Musical Year-Book of the United States*, in which is merged the *Boston Musical Year-Book*. Season of 1886-87. Vol. IV. By G. H. WILSON. Boston : Alfred Mudge & Son.

We know so little about the musical life of America that many English musicians, amateur as well as professional, will be glad of the information derivable from the present publication. Completeness, however, or anything near it, must not be expected. This, indeed, is evident from the simple fact that only thirty-one pages are given to the general United States record, whereas fifty-six pages are devoted to the Boston record. But the author has no intention to rest on his laurels ; on the contrary, he wishes

to do his utmost to improve future issues of the Year-book. The following enunciations of the author may be quoted from the preface :—"A perusal of this book will convey a quite complete idea of the musical condition of the United States, the trend of the development of different sections, while one can readily perceive the communities which are progressive." "One purpose of this yearly record is to uphold and strengthen the development of good music, which alone it recognises. The table of compositions by American composers, the first I have prepared, is sure to grow each year, and I hope the Year-book will be an ally in that field."

*Sketches in Dance Rhythm for the Pianoforte*. By ERSKINE ALLEN. London Music Publishing Company.

THESE sketches are four in number, and comprise a *Polonaise* in D major, which has much character and melody ; a *Valse Lente* of only moderate difficulty, interesting and effective withal. No. 3, *Bourrée*, in E minor, is the most popular in style of the set, which concludes with a sparkling and well-sustained *Saltarello*. The composer of these pieces will surely be heard of again.

*Five Songs for Baritone*. By WALTER FRERE. London Music Publishing Company.

WRITTEN in skilful imitation of the old English style to words by Raleigh, Lovelace, Constable, and Nash, these songs are likely to find favour with amateur baritones who imitate Mr. Santley's penchant for the antique. The music is clever and full of "go," the rhythmic charm of the second song, "Spring," being especially noteworthy.

*Pavane et Gavotte pour Piano*. Par ALGERNON ASHTON. Cranz, Hamburg.

As a composer, Mr. Ashton is better known in Germany than in this country. Earnest artistic aim is perceptible in all he does, and the works before us prove their composer to be a skilful if not very original piano-writer. Only players of good technical attainments need attempt these pieces.

*The Prayer Book Psalter*. By SIR HERBERT OAKELEY, Mus. Doc., &c. Nisbet & Co.

WE cannot speak too highly of the general get-up of this work. The type is clear, the binding neat and tasteful, and the size of the volume very handy. Of the Psalter itself we are unable to speak so favourably. It contains few, if any, new chants of merit ; and the "division" is certainly not an improvement on that of the "Cathedral Psalter," which has satisfied, and will, we believe, continue to satisfy, the requirements of the highest authorities on church music. With some of the editor's prefatory remarks, however, we quite agree, such as, for example, his defence of the much-maligned double chant, and his advocacy of more frequent "unison" effects. We are sorry to see that Sir Herbert countenances, by his own example, the practice of torturing into their tonic major minor chants which are quite unadapted for such treatment. (*Vide p. 112, and elsewhere.*) We cannot commend either the divorce of Psalms, like the 51st and 137th, from the particular chants with which they have long been associated. Sir Herbert Oakeley has composed some of the driest music the Church can boast of ; and yet, strange to say, he has likewise written the

finest quadruple chant extant (more usually sung in the much-improved version of Dr. Hopkins). This chant is given at the end of the book with varied harmonies—some of them rather questionable—for the *Te Deum* and unison verses of Psalm 78. The Canticles are also printed at the end of the Psalter instead of the beginning, their fitting and more usual place. The chants are incorporated with the text, and repeated where turning over renders this necessary, so that the chorister always has the chant right before him. This is as it should be. Some useful hints are also given as to the part to be taken by the congregation, and the Psalter is carefully marked with a view to lessening, if not removing, the distressing effects of congregational chanting, now so common.

*Musik-Lexikon.* Von DR. HUGO RIEMANN. Max Hesse, Leipzig.

THE third newly-revised edition of this well-known standard work, now appearing in 20 parts, is fast approaching completion. The 17th and 18th instalments now before us are remarkably correct and well up to date. As the best Music-Lexicon of its size, Riemann's work should find a place in every musician's library.

*Jubilee Exhibition Ode.* Composed by WILLIAM REA, Mus. Doc. Hirschmann & Co., Newcastle-on-Tyne.

THIS tuneful work was performed with great success before H.R.H. the Duke of Cambridge at the opening ceremony of the Royal Jubilee Exhibition, Newcastle-on-Tyne. The music is marked by hearty English directness of style, and displays sound musicianship. The words are from the pen of Dr. Thomas Hodgkin.

*Easy Studies for the Violin*, by J. M. FLEMING (J. Upcott Gill) are correct enough in their way, but contain nothing very new.—*We Work in Hope*, by H. C. MILES, R.A.M. (Salter & Co.); and *In the Joyful Springtime*, vocal march by the same composer and publisher, are both works well adapted for school purposes.—*Valse Caprice* for pianoforte, by CHARLTON T. SPEER (Novello & Co.) is effectively written for the instrument, but unduly spun out, considering its poverty in original ideas.—*The Voice of the People* is a carefully written Jubilee Cantata of more than average merit, by HUBERT LAMB (Taylor & Hayward, Hull).

*Rustic Scenes*, four dance themes for the pianoforte. Op. 115. By F. KIRCHNER. (Edition No. 6,198; net, 1s.) London: Augener & Co.

FRITZ KIRCHNER'S *Rustic Scenes* are easy, unpretentious tone-pictures of a light poetic fancy and easy style. Notwithstanding the high *opus* number, no trace of exhaustion, but, on the contrary, much freshness is to be found in the *Kermess* (*Ländler*), *Peasant's Wedding* (round), *Under the Linden Tree* (slow waltz), and *Harvest Wreath* (polka). The two idyllic middle numbers deserve to be specially mentioned, and of them No. 2 most emphatically. Being refining as well as entertaining, the *Rustic Scenes* recommend themselves both for education and relaxation.

*Miniatures* for the Pianoforte. By E. R. DAYMOND. London: Augener & Co.

THESE *Miniatures* are eight exceedingly well-written

short pieces, delicately felt and executed. Schumann seems to be the composer's love and model. But although the adoption of the great romanticist's style may be too self-surrendering, this adoption of style does not imply plagiarism. As we have not until now met with the name on any composition that has come before us, we suppose that the composer is a new applicant for compositorial honours, a supposition which finds some confirmation in the dedication, "To my master, C. Hubert H. Parry." Growing experience of life in its joys and sorrows, which gives to character force and independence, will, no doubt, strengthen the young composer's individuality; but these *Miniatures* are already more than a promise, they are an achievement. No one can play, hear, or read them, without being favourably impressed by their amiable and estimable characteristics. Our favourites are Nos. 1, 2, 4, 5, and 8. In conclusion we beg to say that we have made the composer's acquaintance with great pleasure, and hope to have soon an opportunity to extend the acquaintance so auspiciously begun.

*Drei Notturnos*, für Piano. Op. 61. Componirt von FR. WILH. JÄHNS. Berlin: Schlesingersche Musik-handlung.

THE Royal Prussian Professor and Director of Music, Friedrich Wilhelm Jähns, is better known, at least in this country, as an authority on Weber than as a composer. His descriptive, chronological, and thematic catalogue, *Carl Maria von Weber in seinen Werken* (pp. 480), is a work of immense research, and both it and the biographical sketch, *Carl Maria von Weber* (pp. 52), are models of their kinds. But although the merits of the artistic producer may be eclipsed by those of the biographer and critic, Herr Jähns' compositions are nevertheless well worthy of the attention of the musical public. The three Notturnos before us may be pointed to in proof of our assertion. They are not only musically, but evidence also a considerable amount of inventive power. Of the three pieces, the second (an *Andante amoroso*, preceded by eight introductory bars *Adagio quasi fantasia*) seems to us the most important on account of its natural flow and sustained melodiousness. The third (*Andantino sostenuto*) is distinguished by sweetness and gracefulness of motion, the first (*Largo*, "Gieb dich zur Ruh") by harmonic and sonorous effects.

#### RECEIVED FOR REVIEW.

FROM:—E. ASHDOWN: (*Paul Beaumont*), "Paquerette," Piano; (*J. Hoffmann*), "Rêve d'Amour," "Tarantella," Piano; (*Edwin M. Loti*), "Ariosti's Gavotte in D," "Arpeggios," Piano; (*Walter Porter*), "Two Andantes," Organ; (*Seymour Smith*), "Dreaming," Piano; "A Perfect Dream," Vocal Duet; "Vanished Years," Song; (*Michael Watson*), "Violante," Piano; CLIFFORD & CO.: (*G. Hubi Newcombe*), "The Miner and his Boy," Song; —CRAMER & CO.: (*Fredk. Croft*), "The Warrior's March," Piano.—F. CROFT: (*Fredk. Croft*), "Morning Dew," Piano.—CURWEN & SONS: "Child's Pianist, Grade I., 1st, 2nd, 3rd, and 4th Steps," and "Teacher's Guide to the same."—L. URCOT GILL: "Practical Violin School, Parts 5, 12, 13."—HARRIS & CO.: (*Felix Burns*), "Ivanhoe," "Khedive Polka," "Cascade de Fleurs," "Cinderella Gavotte," "Solemn March," Piano; (*C. E. Kettle*), "Winsome Lasses Waltz," Piano; (*Maurice Leocog*), "Le Mail Coach," Piano; (*Victor Bede*), "Erin, arouse thee!" Song; (*S. W. Carlyle*), "Our Soldiers," Song; (*Fredk. Croft*), "To Thee we turn," Song; (*H. L. Harris*), "Erin, arouse thee!" Song; (*George Parker*), "Erin, arouse thee!" Song; (*St. Clair*), "Honour bright," Song; (*J. E. Webster*), "Procrastination," Song.—JOHN HEYWOOD: (*John Clarkson*), "Short Easy Melodies, Book I.," Piano; (*Wm. Spark*), "Behold, O God, our Redeemer," Anthem.—J. W. HIME: (*F. G. Hime*), "Edith Waltz," Piano.—HOPWOOD & CREW: (*G. Hubi Newcombe*), "Hearts," Song.—LONDON MUSIC PUBLISHING COMPANY: (*Erskine Allon*), "Twelve Songs,"

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Op. 7; (*Chas. Deacon*), "Squirrel Polka," Piano; (*Arthur Smith*), "My Waltz," Piano; (*Lady Borton*), "The Golden Gate," Song; (*Walter Frere*), "Three Italian Songs;" (*Mary Shillington*), "I once had a sweet little Doll," Song; (*T. H. Jarvis*), "Te Deum," Anthem; (*G. A. Macfarren*), "This Day is born," Anthem; (*John Navior*), "The Brazen Serpent," Cantata,—MAHILLON & CO.: (*Carl Zoeller*), "Suite Religieuse," Quartet.—B. MARYON: "The Self-instructing Keyboard for Pianoforte."—MARRIOTT & WILLIAMS (*Giuseppe Dinelli*), "As the Nightingale," Song; "Once too often," Song; (*Helena Heath*), "A Doubting Heart"; "The Better Shore," "The Day is done," Songs; (*M. H. Morgan*), "Again and for ever," "Twas many years ago," Songs; (*Josef Trousselle*), "Spring-time."—MORELY & CO.: (*C. Egerton Lowe*), "Lord Ronald the Hunter," Song.—R. MAYNARD: (*Karl Rosenthal*), "Silver Moonbeams," Piano.—NOVELLO & CO.: (*J. G. Pearson*), "Original Air, with Variations," Organ; (*Francesco Berger*), "Cavatina in F," Cello and Piano; (*Charles Lloyd*), "Annette," Song; (*Hon. Lady Macdonald*), "Home again," Song; (*Rev. A. Wellesley Batson*), "The Lord is my Shepherd," Anthem; (*Jacob Bradford*), "The Song of Jubilee," Cantata; (*Joseph C. Bridge*), "Great Britain's Sons and Daughters," Part Song; "Curfew Bell," Part Song; (*Gerard F. Cobb*), "If doughty Deeds," Part Song; (*Cramont, J. Maude*), "I will magnify Thee, O God;" (*John Grieg*), "Three Four-part Songs;" (*John Heywood*), "Psalm XXIV," "Hymn of the Church Militant," "Try me, O God," "When the ungodly," Anthems; (*Charles M. Hudson*), "I will bless the Lord," Anthem; (*D. C. Jones*), "O sing unto the Lord," Anthem; (*Frank J. Sawyer*), "Heather Bells," Part Song; (*C. T. West*), "Advance, Britannia," Choral March.—ED. NIEMEYER, of Hamburg: (*Algernon Ashton*), "Herbstnacht," Song.—F. PITMAN: "The Plain Guide to Harmony and Counterpoint."—NATIONAL MUSIC COMPANY: (*Sinclair Dunn*), "Fairest Maid," Song; (*H. E. Lath*), "The Gallant Troubadour," Song; (*Luigi Méo*), "Melody in D major," Violin and Piano; (*Platt, Wm.*), "March in A major," Piano; (*Private 3,43, L.S.R.V.*), "Our Lads in Red," Song; (*T. E. Spinney*), "Blow soft, ye Winds," Song; (*John Storer*), "Ho! ho! to the Reefs," Song; "Festal March," Organ; (*Chas. Vincent*), "Doll," Song; "Plymouth Sound," Song; "The Crew," Song; "Until we meet," Song; (*Isabel Hearne*), "In Winter-time," Song.—A. PHILLIPS: (*H. E. Warner*), "Repos d'Amour," Piano; "Tarantelle in E," Piano; "Romance in D," Quartet.—N. SIMROCK, of Berlin: (*Algernon Ashton*), "March and Tarantella," for Piano Duet.—WEEKES & CO.: (*Gerard F. Cobb*), "The Sleeping Beauty," Madrigal; (*John Heywood*), "I am the Lord," Anthem.

## Concerts.

### RICHTER CONCERTS.

At the eighth Richter Concert C. Villiers Stanford's new "Irish" Symphony, in F minor, was brought out for the first time. If the first movement proved, notwithstanding some effective passages as, per example, the second principal subject given to the violoncello, somewhat laboured and tedious, amends were made by the rest—there being scarcely a dull bar to be found in the succeeding three movements. Indeed, anything so fresh, vigorous, and spontaneous as the second section of the work, a kind of idealised Hop-jig, has not been heard for some time from a native pen, whilst the "Andante con moto" which follows is pervaded by a sweetly melodious pathos, quite charming in its effect. The opening prelude, given to the harp, will probably have reminded many of Beckmesser's Serenade in the *Meistersinger*; but as this prelude is an imitation of one familiar to Irish harpists under the title "Try if it's in tune," the charge of reminiscence lies rather against Wagner than against the composer of the "Irish" Symphony. No falling off is shown in the spirited finale, bringing the work to an effective conclusion.

That the composer had the benefit of some most telling national airs introduced here and there in the Symphony, which is as a matter of course tinged with *couleur locale*, throughout, must be admitted, but that the work is at the same time distinguished by marked originality, both

thematic and orchestral (the instrumentation being throughout simply magnificent), is equally certain. The composer has evidently put his whole soul into his task, and indeed Erin's joys and sorrows have probably never before been musically depicted in an equally elaborate and masterly fashion. A large share of the success was undoubtedly due to Hans Richter's conductorship, who, with his accustomed modesty and in a genial spirit of artistic camaraderie, seemed however most anxious that the whole of the applause should devolve upon Mr. Villiers Stanford. The performance of the *Manfred* overture brought out to perfection all the niceties of Schumann's characteristic work, and excerpts from Wagner's *Nibelungen* were excellently played, excepting a trying passage in the *Siegfried* selection for the violins, which experienced some difficulty in reaching the height of Brunnhilde's rock with perfect intonation.

Men may wrangle over Wagner's theories, but who, endowed with a musical soul, can withstand the gigantic power, the fascinating charm and magic spell of such orchestral strains! We say orchestral, not vocal, advisedly. Mozart's in its way equally delightful "Parisian" Symphony in D—mere child's play for such forces—concluded a thoroughly eclectic and enjoyable concert.

Wagner's magnificent *Tannhäuser* overture, Bach's "Magnificat" for soli, chorus, and orchestra, and Beethoven's Choral Symphony, at one time considered a kind of musical Sphynx, but now almost "as familiar as household words," formed the programme of the ninth and final concert of the season.

### PHILHARMONIC SOCIETY.

THE last Philharmonic Concert of the season was chiefly remarkable for a performance of Beethoven's Pianoforte Concerto in C by Master Josef Hofmann, ten years of age, who may be styled the greatest, and at the same time the smallest, musical phenomenon of the day, and who surpassed even his previous efforts on the present occasion. Indeed to a listener without looking, an artist both ripe in years and proficiency seemed to expound the beauties of Beethoven's composition, such was the fulness of tone, unerring precision, and the unflagging spirit and vigour of the execution to the end of this long and difficult work. Not the least noteworthy feature, however, was the high degree of intelligence, as well as the ease and *aplomb*, which characterised the resumption of the solo part after each orchestral "Tutti" of the concerto played from memory, which alone would some years ago have been looked upon as an abnormal feat from any pianist. An excellent performance of Rubinstein's exacting Toccata with a pair of hands incapable of spanning an octave was scarcely less wonderful. The rest of the programme was familiar. Why Madame Albani insists upon singing the scena from *Der Freischütz* in Italian, to the detriment of the music, besides taking certain unwarranted liberties with Weber's score, does not appear. And why not substitute occasionally Raff's "Jubel Ouverture," Opus 103, for Weber's well-worn work?

### ROYAL COLLEGE OF MUSIC.

At the Savoy Theatre (kindly lent for the occasion by Mr. D'Oyly Carte), on the 27th of June, the pupils of the College performed Weber's opera *Der Freischütz* before a crowded and distinguished audience, which included the Prince and Princess of Wales. The success of last year's performance of Cherubini's *Les Deux Journées* may have warranted a more ambitious attempt; but it must be

admitted that discretion had not sufficiently tempered the zeal shown in the selection on this occasion. Most of the representatives of the principal *rôles* were overweighted, both vocally and histrionically. Weber's masterpiece imperatively demands a rendering free from the suggestion of amateurishness, and this was not forthcoming. An essay in private on one's own premises is one thing, a public performance another. The high level of excellence shown at concerts in Alexandra House and elsewhere had raised hopes that were perhaps unreasonable in view of the magnitude of the task attempted; but then: why attempt it? "Festina lente," "Chi va piano va sano," and many other wise quotations, would have occurred to Sancho Panza had he been present. The orchestra, under Dr. Villiers Stanford, and the chorus, must, however, be warmly praised, not only for "trying hard" (all concerned did that), but for succeeding in a task sufficiently difficult to have excused failure; and not the least stigma should attach to those who were unable to achieve the impossible.

A very different result was obtained on the 14th inst., the occasion of the final concert of the term at Alexandra House, for which a programme of orchestral music had been arranged. The scheme included Goetz's delicious Symphony in F, Mendelssohn's *Ruy Blas*, and Sterndale Bennett's *Parisina* overtures, Mozart's Concerto in D minor (the pianoforte part of which was in the hands of Mr. Barton), and three vocal items, creditably rendered by Miss Squire, Miss Nunn, and Mr. Atkinson.

The *Ruy Blas* Overture was so played as to evoke an encore, which, but for Sir George Grove, who in his genial way "declined the soft invitation," would have been irresistible. The Symphony, however, and indeed the whole of the orchestral items, were rendered in a fashion not at all suggestive of the work of "prentice han's." The firmness, rhythmic appreciation, and attention to light and shade, the unanimity and discipline, evident to the least observant listener, spoke eloquently of the unstinting care, the earnestness, and the ability, lavished in preparation for a consummation so artistic. Mr. Barton was hardly delicate enough in his handling of Mozart's tender and passionate strains; and the professional gentlemen engaged to supply *lacunæ* in the "brass," were again conspicuous by their frantic efforts to drown the rest of the orchestra, and disregard the hints of the conductor; but the general excellence induced indulgence, even towards those who might be expected to set fledglings a good example. The next concert takes place on October 20th.

E. F. J.

#### ITALIAN OPERA.

SINCE our last notice the fortunes of Italian opera have been waxing and waning in most capricious fashion. The season, now practically at an end, must have been on the whole signally disastrous, financially speaking; although, artistically considered, it has perhaps been one of the most successful on record. Few novelties have been produced, but spirited efforts have been made to revive old favourites by the aid of grander as well as more fitting *mise en scène* and effects than have hitherto been associated with Italian opera. The result, however, proves that Italian opera in London cannot be made to pay, and must for that reason die a natural death ere long, to make way for her younger English sister, the opera of the future in England. The season has been marked by several managerial *fiascos*, but managers and artists have kept their engagements with the public unusually well.

At Her Majesty's Opera, on the 28th of June, *Faust* was performed, with Mlle. Fohstromi as Marguerite, supported by a very strong company. On the following evening *Fidelio* was repeated, when Mlle. Lilli Lehmann proved again her remarkable capacity for the operatic stage. Other artists of eminence appeared. Yet another Marguerite has made her *début* in the person of Mlle. Oselio, who might perhaps have appeared to greater advantage in a less trying opera than Boito's *Mefistofele*, which is hardly the work to introduce a *débutante*. Signor Abramoff gave a perfunctory rendering of Mefistofele's music, and Signor Oxilia made a good impression as Faust, though he is lacking in dramatic power. Madame Trebelli, as Marta, was irreproachable.

The *entrée* of Madame Patti (her only appearance this season) in *La Traviata* drew a crowded house, and proved again that the peerless diva is still in possession of all her charms. Mr. Mapleson's theatre was closed on Tuesday, the 5th of July, and remained closed till the 9th, when a remarkable breakdown occurred. Madame Patti was to have appeared in *Faust* on that evening, but at the last moment could not sing. Mr. Mapleson in this dilemma invited the audience to a free performance of *Carmen*, and offered to refund all ticket money. Madame Trebelli gave her well-known impersonation of the Spanish gipsy girl for the benefit of the audience who remained.

*Lohengrin*, in its English and Italian dress, has been among the most popular of the operas revived this season. The last performance of the work at Covent Garden on July 9th was a brilliant success, the largest audience of the season being present. Madame Albani, Madame Cepeda, Signor Gayarré, and Signor D'Andrade, were the "stars." As we have before had occasion to notice their performances in this opera, detailed criticism is now unnecessary.

Among other revivals at this house we may mention *I Puritani*, *Linda di Chamouni*, and *Faust*, in which part Mlle. Valda made a very successful reappearance.

After repeated postponements, Glinka's *Life for the Tsar* was produced for the first time at Covent Garden on the 12th July. There was a very numerous audience. Glinka's opera proved on the whole a lugubrious and tiresome work: the libretto is clumsily constructed, and the music, with the exception of some remarkable Polish dances, coldly monotonous. Madame Albani made the most of her part as Antonida, and Messieurs Gayarré and Devoyod, in the two principal male characters, sang and acted like the genuine artists they are. The work is set down for repetition on the last night of the season.

Mr. Harris has introduced a new *prima donna* to the public, Madame Gambogi, in *Lucia*; but the lady's performance can hardly be called a success. Of the other characters, Signor Runcio was perhaps the best. Miss Arnoldson reappeared in *Il Barbier*, and renewed a previously recorded success. The same lady was announced for *La Traviata* on July 12th, but did not appear, *La Favorita* being performed instead.

Gounod's *Faust* and Bizet's *Carmen* have also been performed with excellent companies.

At Drury Lane *Les Huguenots* was revived, at popular prices, by Mr. Augustus Harris on the 11th of July. Public interest, which had been excited for weeks by the announcement that the Drury Lane manager would positively produce Meyerbeer's grand spectacular work, was at last gratified. The theatre was crammed. Signor De Reszke and Madame Nordica made a great hit in the grand duet; Messrs. Maurel and Foli and Mr. E. De Reszke were much applauded as Nevers, Marcel, and St. Bris respectively; and Miss Engle made a very pleasing Marguerite.

## MR. ALFRED NAPOLEON'S PIANOFORTE RECITAL.

MR. ALFRED NAPOLEON at his recent pianoforte recital demonstrated the possession of more than ordinary technique, the tonal articulation in the most rapid passages being generally clear and distinct, but in other respects his style of playing is, unfortunately, far more distinguished by unnatural expression, false accents, and affectation, than by genuine feeling, such a complete perversion of *tempo*, besides other glaring liberties, which transforms Chopin's 3rd Ballade into an *allegro vivace*, and the Valse, Op. 64, No. 2, into a nocturne, being altogether beside the latitude which might be conceded even to a musical "Napoleon the Great;" nor can the concert-giver scarcely have heard his near kinsman Sarasate's rendering on the violin of the same composer's Nocturne in E flat (Op. 9). Mr. A. Napoleon's own Andante and Polonaise (Op. 27), played with string octet accompaniment, contains a pianoforte part of the Hünten-Kalkbrenner type of brilliancy, nowadays happily only perpetuated by the ambulating street piano; and his Pianoforte Concerto (Op. 31), accompanied as above, although containing some passages of merit, is both tedious and of a commonplace order. The interruption of a classical pianoforte solo, on account of the arrival of H. R. H. the Crown Princess of Portugal, may be the practice at Lisbon, but this inartistic proceeding does, with all our reverence for royalty, not obtain here. The refreshing coolness of Prince's Hall, which presented the appearance of a thinly attended rehearsal, was among the most agreeable features of the performance on a hot summer afternoon.

## MADAME FRICKENHAUS AND HERR JOSEF LUDWIG'S CHAMBER MUSIC CONCERT.

MADAME FRICKENHAUS and Herr Josef Ludwig's concluding concert of an interesting series opened with Dittersdorff's string quartet in E flat, played by Herr Ludwig in conjunction with Messrs. Collins, A. Gibson, and Whitehouse, with which the "Heckmann" Quartet created, by their unique ensemble, a sensation two years ago. The absence of a slow movement from the quartet, consisting of an Allegro, Menuetto, and a final Allegro, points to the fact that humour, of which there exist some excellent samples in the quartet, is the strong point of the author of numerous comic operas. C. Hubert Parry's Partita in D minor, for pianoforte and violin, played by the concert-givers, proved, except in one movement with violin muted, and some isolated passages, more scholastic than attractive. The bringing forward of similar counterfeits of an antiquated style of composition, when the genuine article is to be had by the ton, is not easily accounted for. Nor can Herr Ludwig's fragmentary performance of the Andante and Finale from Mendelssohn's hackneyed violin concerto, and with pianoforte accompaniment to boot, be considered a happy thought, especially as this work has only recently been twice given with full orchestra by foremost artists. Madame Frickenhaus gave a satisfactory reading of Beethoven's "Sonata Appassionata," and Schumann's almost equally familiar Pianoforte Quintet completed the instrumental portion of the concert. Miss Louise Phillips and Madame Fassett added some vocal duets in an agreeable manner.

## Musical Notes.

THE schemes for the Opéra-Comique which the French Government has under consideration are four in number: (1) To build the new house on the old site without buying any of the surrounding property; (2) to build the new house on the old site, but buying some of the surrounding property; (3) to buy from the Société de Crédit what was formerly the Salle Ventadour (the Italian opera-house); and (4) to buy and transform the Eden Théâtre. If the choice falls on the last project, the house may be got ready for M. Carvalho to open the season at the usual time—namely, at the beginning of September. Otherwise, it will be necessary to make some provisional arrangement, the Gaité being most frequently mentioned in this connection.

THE sum placed by the State and private individuals at the disposal of the committee for distribution among the sufferers from the fire amounts to 673,000 francs. Of this sum 73,085 francs have been expended in temporary assistance, and 400,000 francs in pensions, the rest being for the present reserved for unforeseen claims. The salaries of artists and employés have been paid in full, thanks to the receipt from the concert at the Trocadéro, and certain sums specially contributed for this purpose. A very sad case is that of the violoncellist, Alexis Graire, a man nearly seventy years old. He returned to the theatre to save his instrument, and the severe burns he there got, and the consequent pains he suffered, have brought him into a state which made it necessary to remove him to a lunatic asylum.

SIGNOR VIANESI, the new conductor at the Opéra, gives great satisfaction, and, strange to say, there are no murmurs to be heard about his being a foreigner. His predecessor, M. Altès, has gone to law with the directors, who terminated his engagement whenever he could claim a retiring pension, whereas he holds that his engagement should run to the end of the year. Signor Vianesi has the same salary as M. Altès, namely, 12,000 francs (£480).

At the Opéra preparations are being made for the *mise en scène* of Gaston Salvayre's *La Dame de Monsoreau*. The quidnuncs predict unusual splendour and a reconstitution of old Paris. The principal male characters will be entrusted to Jean and Edouard Reszke, the principal female character probably to a young Swedish singer.

THE next novelty at the Opéra, after *La Dame de Monsoreau*, will be *Zaire*, of which Edouard Blau and Louis Besson have furnished the libretto, and for which M. Paul Vérone de la Nux is writing the music.

THERE were this year four competitors for the Prix de Rome—M.M. Charpentier, Baschelet, Erlanger, and Kaiser. M. Charpentier (twenty-six years of age, pupil of Massenet) obtained the Premier Grand Prix; M. Baschelet (twenty-four, pupil of Guiraud), the Premier Second Grand Prix; and M. Erlanger (twenty-five, pupil of Delibes), the Deuxième Second Grand Prix. The test was, as usual, the composition of a cantata, which, on this occasion, had for its subject *Dido*, the verses being written by Augé de Lassus.

GOUNOD'S new mass was performed at the Reims Cathedral on the 24th of July. Its title runs thus: *A la mémoire de Jeanne d'Arc, libératrice et martyre. Messe avec soli, chorus, orgue d'accompagnement et grand orgue, précédée d'un prélude avec fanfare sur l'entrée dans la Cathédrale de Reims*. The only orchestral instruments employed are eight trumpets and three trombones in the prelude, and harps in the *Benedictus*.

IN consequence of the destruction by fire of the Paris Opéra-Comique and the Rouen Théâtre Lafayette, great efforts are being made, both at Paris and Brussels, to make theatres safer for those that frequent and those that live near them. At the latter place (Brussels) the Théâtre des Galeries Saint-Hubert has been closed by the authorities.

SIGNOR FACCIO will remain at the head of the Milan orchestra, which, no doubt, is much regretted in Roman musical circles.

A NEW cantata, *Firenze*, the words of which are by Michelozzi and the music by Frangini, was performed with a chorus of 400 voices at the Pagliano Theatre, Florence.

THE Town Council of Bologna has offered for competition a prize of 5,000 francs. The task is an opera. Only Italians need apply.

THE Bologna Wagner Association has at one of its meetings passed a motion expressive of the desirableness that the management of the Communal Theatre should produce on the occasion of the International Musical Exhibition, in 1888, Wagner's *Tristan und Isolde*.

ACCORDING to all accounts we have seen, the meeting of German musicians (*Tonkünstlersversammlung des Allgemeinen Deutschen Musikvereins*) at Cologne, the twenty-fourth since the formation of the Society, passed off with great éclat. The two chief works performed at the six concerts held in the course of the meeting were Liszt's *St. Elizabeth*, and Berlioz's *Romeo et Juliette*. Of other new, or as yet rarely heard works, we may mention: Piano quartet, Op. 13, by Richard Strauss; string quartet, Op. 17, by Felix Draesecke; piano trio, in D minor, by Dvořák; piano trio, Op. 101, by Brahms (the piano part played by the composer); piano quintet, Op. 4, by G. Sgambati; dramatic overture, by E. D'Albert; three movements from Sgambati's E flat minor symphony; *Gebettet*, for baritone solo, quartet, mixed chorus, chorus of boys, and orchestra, by H. Zöllner; *Wandfahrt nach Kevelaer*, for mezzo-soprano and tenor solo, mixed chorus, and orchestra, by Engelbert Humperdinck; *Adventlied* for soli, chorus, and orchestra, by F. Draesecke; *Stabat Mater*, by F. Wüllner; songs, by Cui, Dayas, Somborn, Richard Schmidt, and Reinhold Becker; *Friihlingsstimme*, for soprano and piano, by H. von Bronsart; duets, by Richard Heuberger; three vocal quartets, by H. von Herzogenberg; three choral songs, by Hans von Bülow; the six-part chorus, *Darthulas Grabgesang*, Op. 42, by Brahms; and the nine-part male chorus, *Alte Soldaten*, by Peter Cornelius.

COUNT HOCHBERG has now been definitely appointed General-Intendant of the Royal Theatres.

*Waldmeisters Brautfahrt*, by Ad. Neuendorf, a composer living in New York, has been accepted for performance by the direction of the Berlin Court Opera-house.

SINCE the *clôture*, on June 30, of the Berlin Opera-house, operations are in progress for introducing electric lighting.

The Siegfried Ochs Choral Society at Berlin will continue its existence—a reinforced state of its existence—under the name of Philharmonic Choir.

ANGELO NEUMANN has the intention to make the Berliners acquainted with Wagner's *Die Feen*, and a number of new or little-known operas successfully performed at the Prague Landestheater, which has been under his direction for some time. The performances will take place at the Victoria Theatre with artists from his Prague company.

THE opera *Rampsinit*, words and music by A. Kanders, has been accepted for performance at the Prague Landes-

theater, where Reznick's *Die Jungfrau von Orleans* was produced with great success on the 20th of June.

THE widow of Louis Spohr celebrated at Cassel, on June 15, her 80th birthday.

IN celebration of the centenary of the first performance of *Don Giovanni* the direction of the Salzburg Mozarteum has decided to give two festival performances of Mozart's *chef-d'œuvre*. Hans Richter has been chosen as conductor, and among the executants will be Herr Reichmann (Don Giovanni), Fraulein Bianchi (Zerline), Herr Vogl (Don Ottavio), Frau Wilt (Donna Anna), Fraulein Marie Lehmann (Donna Elvira), Herr J. Staudigl (Leporello), Herr Weiglein (Don Pedro), Herr B. Felix (Masetto).

THE severe comments on Mme. Wagner's sale of the right of performance for one year of her husband's symphony in C has called forth the statement that she has destined the proceeds for the Richard Wagner Foundation (Stipendienstiftung), which requires a capital in order to obtain a legal standing.

NEXT winter a string quartet of ladies will be started, under the ægis of the concert agent, Hermann Wolff, of Berlin. The fair artistes are: Mmes. Marie Soldat, Agnes Tschetschulin, Gabriele Roy, and Campbell.

AT the time of the Great Northern Art and Industrial Exhibition, in 1888, there is to be held at Copenhagen a Scandinavian Musical Festival, under the conductorship of Niels Gade.

BRAHMS has contradicted the rumour that he is writing an opera.

RICORDI, the Milan publisher, refuses to give to the Vienna Court Opera-house the right of performing Verdi's *Otello* until it has produced the previously-acquired *Don Carlos* by the same master.

DR. BARON VON MUNDY stated in a lecture delivered at Vienna, that since 1712 no less than 682 theatres have been destroyed by fire, and no less than 10,532 persons have thus lost their lives.

SOPHIE MENTER has given up her position at the St. Petersburg Conservatoire, owing, it is said, to new regulations introduced by Anton Rubinstein, the director of the Institution.

THE Physiological Institute at Leipzig has enriched its apparatus by a monster tuning-fork, which weighs 27 kilogrammes (1 kilogramme = 2.2046 pounds avoirdupois), and makes fourteen vibrations in a second. The fork was ordered by the Institute from a manufacturer at Hanau.

FROM Paris is announced the death of Félix Le Couppéy, the excellent teacher of the piano. He was born in 1814, studied under Dourlen, became teacher of harmony at the Conservatoire in 1828, acted as substitute of Henri Herz, in 1848, got, on account of the great success of his piano-teaching, a class of his own, and retired from this post only last year. Among his publications are: "École du Mécanisme du Piano," "L'Art du Piano," and "De l'Enseignement du Piano, Conseils aux jeunes Professeurs."

AT Milan died the well-known Italian critic, Filippo Filippi; at Paris, the French writer (of Italian extraction) on music, Joseph Filippo; at Davos, the pianist, Max Pinner, a pupil of Tausig and Liszt; and at Berlin, the violinist and composer, Adolf Stahlknecht.

THE Imperial Vienna Opera gave, during the season from the 1st of August, 1886, to 15th June, 1887, seventy-one operas written by thirty-six composers, on 286 evenings, besides thirteen ballets on ninety-eight evenings, and four great dramatic performances. The novelties were three operas: *Marfa*, by Johannes Hager; *Merlin*, by Karl Goldmark, and *Harold*, by Karl Pfeffer; besides

two new ballets, by Ignaz Brûl and Joseph Hellmesberger, Jun. The revivals were : *Zampa*, by Hérod ; *Les Deux Journées*, by Cherubini ; *Templer und Jüdin* by Marschner ; *Der Waffenschmied*, by Lortzing ; *Romeo et Juliette*, by Gounod ; and *Fessonda*, by Spohr.

In view of the approaching centenary, on the 29th of October next, of the first performance of Mozart's *Don Giovanni*, the tomb of the first Don Giovanni interpreter, Luigi Bassi, has been restored, and provided with a new wooden cross, in the Roman Catholic churchyard at Dresden with the same inscription as on the old cross : "The calm repose towards a joyful re-awakening of Luigi Bassi, Régisseur of the Royal Italian Opera. Born at Pesaro, in the year 1766; died 13th Sept. 1825." To which has been added : "Restored by the Dresden Tonkünstlerverein in the year 1887, in remembrance of the artist, for whom Mozart wrote, in 1787, his *Don Giovanni*."

MR. MAX PAUER, who gave last year a performance of pianoforte music before the pupils, professors, and committee of the Cologne Conservatoire, achieved at that time such decided success, that, on the retirement of Dr. Neizel as professor in the highest pianoforte class, Dr. Wüllner, the Director of the Conservatoire, proposed the young artist as his successor. The committee, acting on the advice of the director, unanimously selected Mr. Max Pauer as teacher for the highest class, in which Messrs. Isidor Seiss, Klaewell, and Mertke, are his colleagues. The unanimous selection of a young artist who has not yet reached his twenty-first year, is decidedly a highly satisfactory proof of the esteem in which he is held by the experienced authorities of the flourishing Cologne Conservatoire.

WE are very pleased to hear that high-class music has not been forgotten at the Jubilee Exhibition, Newcastle-on-Tyne. Messrs. Hirschmann & Co. of that city are giving daily concerts and pianoforte recitals at the Exhibition, the programmes mainly consisting of classical music. Besides Messrs. Hirschmann's concerts, excellent organ recitals have been given by Dr. Rea, organist of the Town Hall, and other first-rate performers. The exhibition band, too, under Mr. Amer's direction, has been highly eulogised by the local press.

On the 25th of July, His Royal Highness the Prince of Wales, on behalf of the Philharmonic Society, presented a congratulatory address to her Most Gracious Majesty the Queen, at Osborne.

WE regret to announce the deaths, early in July, of two of our best known London professors, Lindsay Sloper and J. B. Welch. Subjoined will be found particulars of their careers, extracted from Sir George Grove's Dictionary.

"*Sloper*, E. H. Lindsay, born in London, June 14th, 1826, was taught the pianoforte by Moscheles for some years. In 1840 he went to Frankfort, and continued his studies under Aloys Schmitt. He next proceeded to Heidelberg, and studied harmony and counterpoint under Carl Vollweiler. In 1841 he went to Paris, and pursued the study of composition under Boisselot. He remained there for five years, and gained great reputation both as composer and performer. He returned to London in 1846, and made a successful appearance at a *matinée* of the Musical Union. He afterwards devoted himself principally to teaching, but appeared occasionally at public concerts. His compositions are chiefly for the pianoforte, but he produced some songs and other vocal music, which met with favourable reception."

"*Welch*, John Bacon, well known teacher of singing, born at Pattishall Vicarage, Northampton, Dec. 26, 1839. He began his musical education in London, and in 1861 went to Milan, and studied for three years under Signor Nava. Ultimately he settled in London, where he had a large number of private pupils, and was Professor of Singing at the Guildhall School of Music. Among his most successful pupils may be mentioned Miss Anna Williams, Miss A. Marriott, Miss Santley (now Hon. Mrs. Lyttelton), Mr. H. Blower, Mr. Bridson, Mr. Brereton, and Mr. H. Piercy."

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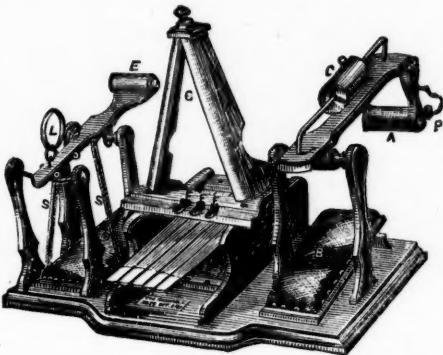
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